oL. XI. NO. 9 MAY 1 1912MAY, 1912

15 CENTS

THE SCHOOL ARTS BOOK



A RENAISSANCE PANEL

The SCHOOL: ARTS · PUBLISHING COMPANY of BOSTON · MASS.



RAYONS For EVERY SCHOOL USE

"STAONAL"

For Kindergarten, Marking and Checking

"AN-DU-SEPTIC"

Dustless White and Colored Chalks

"CRAYOLA"

For General Color Work, Stenciling, Arts and Crafts

"DUREL"

Hard Pressed for Pastel Effects

Samples furnished upon application

BINNEY & SMITH CO.

81-83 FULTON STREET

NEW YORK

The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE INTERESTED IN DRAWING and the ALLIED ARTS

HENRY TURNER BAILEY, Editor

A. S. BENNETT, Business Manager

Ten Numbers, Sept. to June inclusive, \$1.50 a year; Canadian, \$1.75; Foreign, \$2.00; in advance

VOL. XI

MAY, 1912

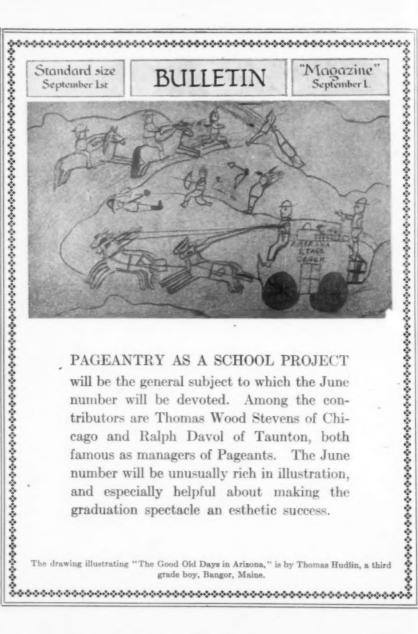
No. 9

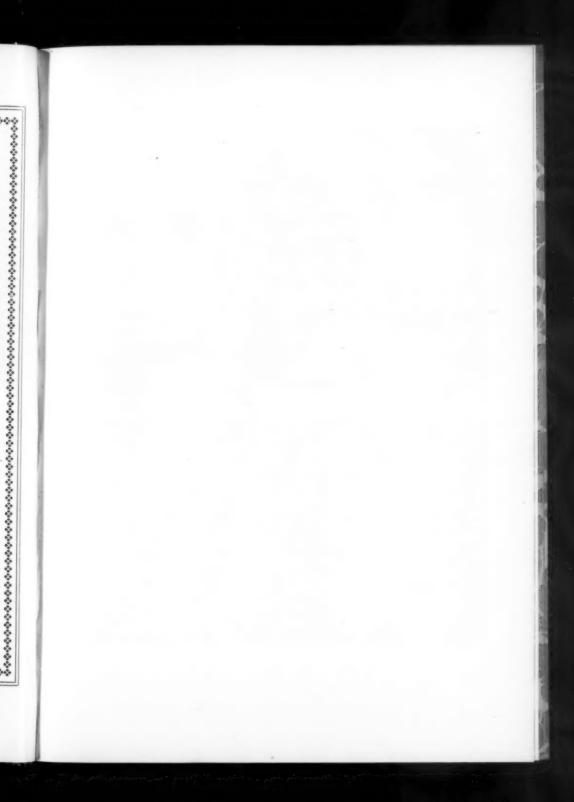
Entered as Second-Class Matter September 27, 1910, at the Post Office at Boston, Mass., under the Acts of March 3, 1879

CONTENTS

Some Good Problems in Practical Design	Amelia B. Sprague	881
Melodic Design	Mary L. Sabourin	891
Bookplates R	James Williams, A.S.A.M.	896
The Art of the Japanese Fan	Andrew T. Sibbald	907
Bookbinding for Beginners	Florence Bean	913
Vocational School of the Lakeside Press	E. E. Sheldon	922
Good Ideas, illustrated, for all grades	By Progressive Teachers	933
Just How to Do It	George William Eggers	956
Exhibit—Elementary Schools, Minneapolis, Minnesota		960
Editorials: The Elements of Beauty-VI	II Radiation 965 Notes	973
Literature of the Arts 976	Correspondence 981	
School Arts Guild 987	Professional Notes	

Published by THE SCHOOL ARTS PUBLISHING COMPANY
120 BOYLSTON STREET :: :: :: BOSTON, MASSACHUSETTS
Copyright, 1911, by The School Arts Publishing Company
All rights reserved







SIR GALAHAD THE DELIVERER

FROM ABBEY'S HOLY GRAIL FRIEZE IN THE BOSTON PUBLIC LIBRARY

Copyright 1901 by Edwin A Abbey From a Copley Print Copyright 1901 by Curtis & Cameron, Publishers, Boston

The School Arts Book

Vol. XI

MAY, 1912

No. 9



SOME GOOD PROBLEMS IN PRACTICAL DESIGN



By AMELIA B. SPRAGUE

STATE NORMAL SCHOOL, BUFFALO, NEW YORK

ONE of the interesting duties of the art teacher is to try to dispel the popular illusion that design means merely ornament. The average person does not realize that although every constructed thing is designed, it is not necessarily decorated and that the plan of the whole from the start to the finish is the design.

As no planning can be done without thinking, design is a subject which should make pupils think and consider before doing any piece of school work, and apply design principles to all written work as well as the regular art subjects. There is rhythm in good writing and balance in any well spaced English paper.

It was encouraging to see the tendency in all directions toward making the design work in our public schools applied design of a practical nature.

It was in the firm belief that this is the only way it should be taught that the exercises described in this article were based.

With a view toward making the work as live as possible, problems were given which were adapted to our school or home needs, and which could be applied in the domestic art classes.

Before planning anything, the use of the object was discussed and the general form and material best adapted to that purpose was selected. This necessitated some interesting conferences with the sewing teacher to whom the designs were shown in their different stages of development, for suggestions in regard to technical points on textiles.

After all constructive features were considered and decided upon, as, for example, the hem and casing of the curtain, the decoration was found to be the last thing to do

instead of the first.

The designing of the plate doily may be taken as an example of the method of procedure: First we talked of the nature and use of a plate doily, in order to decide upon the proper material (linen) and the best shape (circular). To make the round edge durable, it was decided to "button-hole" it. Had it been square, it could have been hemstitched.

So far, utility had controlled our planning, but at this point it was suggested that by varying the circular edge which was monotonous, more interest would be added to the pattern, it would be more satisfying to look at.

It is quicker and easier to cut and fold paper circles (we used tea paper, because it was thinner than drawing paper) than to construct and divide them with a compass.

After true circles had been cut the desired size, the paper was folded again and the edge modified. This gave the size and completed shape of the pattern.

It is interesting to compare the carefully designed edges of the doilies on Plate I and the machine-made semi-circular

scallop of the one on Plate IV.

After the width of the button-holed edge was established the next point brought up for consideration, was the amount

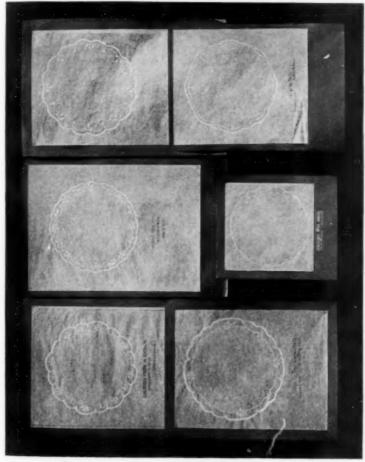


Plate I

of ornament consistent with the purpose of the doily. It was decided that a narrow border that would not be covered by the plate when in use, was the suitable place to put the decoration.

It is necessary to limit each exercise to some simple elements and to lead the students to see that a discriminating use of the few given units is better than an elaborate use of many. So in this problem, only the round and long dot and line could be used, and simplicity was advised.

After the decoration was completed on one section of the pattern, and repeated on the others, Japanese paper was laid over the pencil drawing, and the whole design painted with Chinese white, without tracing the pencil lines.

A part of the problem was the studied mounting of each design. On a small strip of paper, the lettering was planned. This was slipped under the rice paper until the best position was chosen, when it was traced.

At this point a discussion arose as to the best method of lettering to make the whole thing harmonious. The result is shown on Plate I. The designer of Figure 1 decided when she had lettered hers rather heavily in black, that a margin line of black was needed to give more unity to the whole.

In Figure 2, the rice paper was cut square, and the lettering done in white on the gray mounting paper, while Figure 3 was lettered (not heavily enough) in white.

The illustrations at the head of this article and at the end, show some of the finished embroidered pieces which worked out satisfactorily. The diminishing rhythms of the lines and dots and the reserve in the designs are particularly fine.

Plate II shows the development of a stenciled cushion. First the size of the cushion was decided and the decoration

= IN

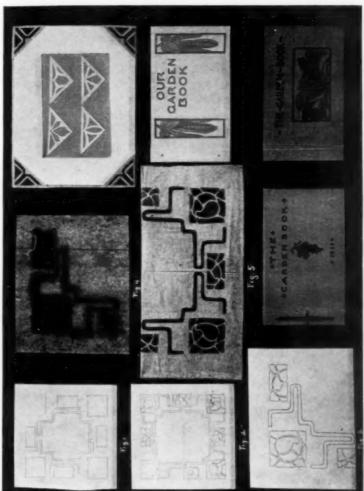
It ed ne

le

ig of ot

of s d

s e



late II.

planned in mass for the whole cushion in one-half circle. (Fig. 1.) The students were limited in planning their designs to the square, the oblong and the connecting lines. original masses could be modified and refined in any way in the next step of the problem, (Fig. 2), after which onequarter of the drawing was enlarged full size. (Fig. 3.) In transferring this drawing to oil board for the stencil, it is very necessary to transfer the construction lines, such as the edge of the cushion which should mean the seam and the diameter. (Fig. 4.) In placing the stencil for work, these lines should coincide with the corresponding lines on the cloth. Of course, they should be shown on the fabric either by basted threads, creases, or chalk, and not by black pencil as so many pupils are apt to do. If these lines are not accurately measured, both on a cloth and the original drawing, the stencil will not repeat correctly, and the last quarter will be out of line with the one first stenciled.

While each student used the same elements in the massing of her design, in a class of thirty there was great variety and originality in the treatment of the final pattern. (Compare Plate II, Fig. 5 and Plate III, Figs. 5 and 6.)

It is impossible to teach design without plenty of illustrative material, and it is quite as important to illustrate adequately the different steps of a problem as it is to exhibit the completed object.

Figures 1, 2, 3, and 4 of Plate III illustrate a series of exercises worked out for the domestic science dining-room. Linen covers were planned for the buffet, dining-table and china-closet.

Each student in the class made a design (a repeating border) for the end of the buffet cover. This hangs down at the point marked x in Figure 1. Each design was then N

= e. ıs e y

) it h d z, n

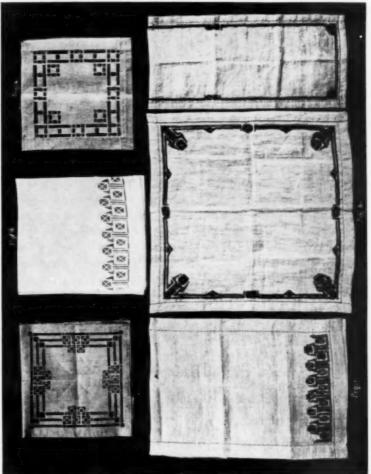


Plate III

adapted for the table-cover, and for the runner for the chinacloset, and the best one was chosen by vote to be embroidered in the sewing classes.

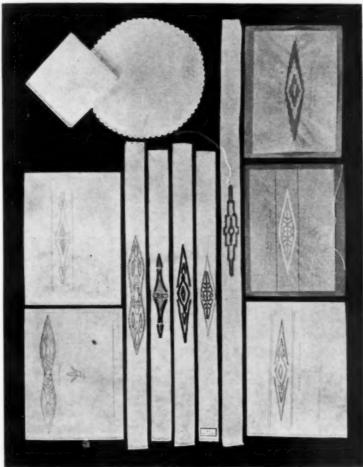
One valuable part of this exercise was the deciding of the color-scheme to harmonize with the prevailing hue of the dining room which was brown; as there were touches of grayed orange and yellow-green in the rug, light values of these were chosen to use in the embroidery. The cloth was rather coarse linen, of natural color. As all the hues are orange or green on Plate III, the color values do not show in the reproduction as they are in reality.

In a class discussion the advantages and limitations of embroidery were compared with those of stenciling, and it was decided to translate the chosen design into a stencil pattern for the window curtain. It was also decided that the long lines perfectly appropriate for embroidery were not suitable for stenciling, but had to be broken up with "ties" to make the pattern hold together. During the development of this problem, the students discovered also that stencils printed surprisingly smaller than they looked, while embroidery boiled over the edges a little, and had to be drawn smaller than it was wanted in the finished product.

The ecru scrim curtains were hem-stitched and then stenciled with the same colors used in the embroidered covers; in order to make them washable, oil dyes were used.

During the fall, many valuable bits were drawn from flowers and seed packs, interesting units derived, and good color-schemes noted.

One of the first applications of these autumn notes was the designing of a white cotton embroidered belt, using and adapting a nature unit for the decoration. On Plate IV can be seen on the same paper with the design for the

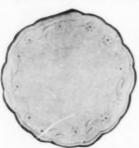


TT abal

belt the unit from which it was developed. The finished belts are also shown on Plate IV.

Quite as interesting to the drawing teacher are the sheets of sketches showing the evolution of the conventionalized unit from the nature drawing.

As a continuation of this exercise each student designed an embroidered jabot, adapting the belt decoration to it. This was an interesting practical problem in adaptation.



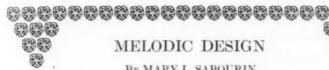
Although this work was done by normal students taking a household arts course, it is hoped that the principles underlying the examples have been made so plain that any teacher could apply them to her own problem, even to as simple a thing as a primary booklet.

Our school work will be really applied when all teachers realize that

the arranging of a sand table or the writing of an English paper is design as well as the making of Christmas cards or book covers.

The thought basis must be considered one of the fundamental elements in the teaching of design; otherwise the subject degenerates into the "frill" so many of its foes call it.

It must be understood that design is not merely a thing for the hands to do, but that combined with the manual work is a high type of logical thinking which should develop habits of judgment and taste in the things which surround us in everyday life.



MELODIC DESIGN



By MARY L. SABOURIN

Associate Instructor, Art Department, State Normal School, MONTCLAIR. NEW JERSEY

N beginning design with any class, rhythm and repetition are among the first things to be considered. Just before we began our "musical borders" we were fortunate in having had a lecture on music delivered by Dr. Prince. He brought out very forcibly the origin and development of rhythmic repetition and its resulting musical harmony.

From regular repetition (a, Plate I), whether it be the beating of the savage drum, or the regular beat of the savage foot in time to some chant, it is only a step to grouped

repetition, or measures, as indicated at b.

These "groups" may have any number of beats or notes or may be arranged according to the notes in a measure of music. Accented measures would be arranged as at c.

A sustained note may be doubled and connected by

horizontal lines, d and e.

With these few suggestions, there is a working basis established on which may be made the designs, the motifs to be taken directly from a music score, composed of one or more measures as may be necessary to hold the thought. In this particular lesson we used the Santa Lucia serenade, choosing two motifs, the choice between these to be made by the pupil himself.

After discussing the sustained and accented notes, the sforzando of the first motif, the instructor of music came into the class room and sang the two themes through several times. The students were already familiar with the song, so this was really necessary only for the expression and

feeling in the selected parts.

The problem in hand was a border; some of the results are purely linear borders, while others developed into a border of repeated units—a single unit in design containing the entire theme of music. See Plate II.

Of course the melody must always be the structure of the design as it were. But the fact that this was a problem in design—not music—was never lost sight of.

One of the interesting points discovered in treating design in this manner was that it worked both ways. For instance, starting in with the simple Greek fret, and follow-



Plate I. Elementary musical rhythms in visible form.

ing it up with more complicated borders, we saw that a repeated melody could easily be read into them.

But a lesson in "melodic design" (for that term seems to fit better than anything I have found yet) does not need to stop with the structural pattern itself. It may be put into values of black and white and immediately the pitch or key of the melody is established. See Plate III. In the contrast or close harmony of the tones may be expressed as much difference as there is between a Wagner theme and a Southern lullaby. Keeping the same values of pitch and putting into color, the third field of expression is thrown open. Think of the color quality in MacDowell's "To a Wild Rose" and some of his sea pieces, and Nevin's "Goodnight"! Why not musical quality in the color of designs?

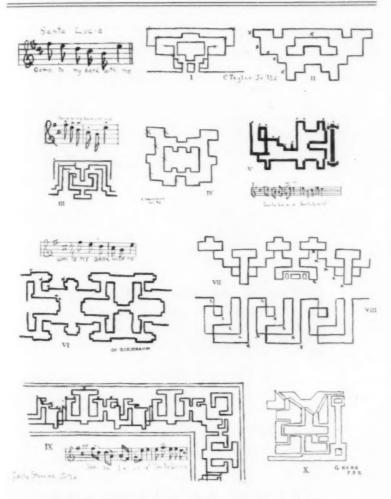


Plate II. Various interpretations of themes taken from Santa Lucia.

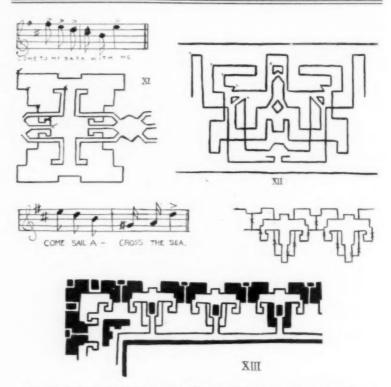


Plate III. Designs by students under the direction of Miss Sabourin, showing that musical themes may be interpreted in both line and notan.

After the problem was finished the class spent a short time discussing the practical application of such a lesson in the grades. Children, even in the lower classes, could be given a lesson on the same principle. Take Washington's birthday in the second or third grade—with a lesson in paper cutting. Let them cut out soldiers marching and

arrange them in a border singly or by twos. Now bring to mind the morning drill or march—what was the time in that? The small feet will very soon beat the rhythm on the floor, if words are found too difficult to express it, and they will make the arrangement accordingly.

Again, if the problem in the sixth grade be an all-over design, or the all-over repetition of a single unit, there is no reason why these could not be arranged according to the individual idea of waltz or two-four time.

The possibilities in this field are limited only as the study of music and art are limited.

In regard to the designs here illustrated, work of the students during the lesson described, I would like to draw attention to the similarity between the first four designs. The little crosses in the borders mark where the melody rests in the design. The motif used is put beside each border.





Ila

BOOKPLATES

By

R. JAMES WILLIAMS, A.S.A.M.

School of Fine and Applied Art, Victoria Institute, Worcester, England



BOOKS ARE WINDOWS THROUGH WHICH THE SOUL LOOKS OUT. A HOME WITHOUT BOOKS IS LIKE A ROOM WITHOUT WINDOWS. NO MAN HAS A RIGHT TO BRING UP HIS CHILDREN WITHOUT SURROUNDING THEM WITH BOOKS, IF HE HAS THE MEANS TO BUY THEM. IT IS WRONG TO HIS FAMILY. HE CHEATS THEM!

Henry Ward Beecher.

THE Bookplate,—or Ex Libris as it is sometimes called to distinguish it from the illustrations or plates proper in the book—is the last little finishing touch to the book, the little label or plate lovingly put in by the proud owner, taking its proper place, unobtrusively completing the scheme and demonstrating the principles of fitness and the beauty of unity.

Have you ever felt the incongruity of the unsatisfactory written, often scribbled-in, name that one sees in so many books? It does not take its place properly in the complete scheme, although undoubtedly it often has to do its duty at the sacrifice of unity. Our idea, then, is to have a specially designed bookplate, fulfilling certain more or less defined conditions—well executed, beautiful in design, personal in idea, and expressing our thoughts, in fact our own bookplate worthy to take its position in our books.

Bookplates may be divided roughly into three main classes—pictorial, purely decorative, and armorial. The older bookplates nearly always consisted of heraldic designs, simply introducing the arms, mottoes, and names of the owners, and usually printed from blocks or plates of en-

BOOKPLATES WILLIAMS

graved wood or metal. These early plates were very dignified, formal, but rather unsympathetic and stand-offish; a parade of arms, but quite in keeping with the sumptuous, elaborately bound volumes they condescended to adorn. We shall, however, confine ourselves to the more homely type of bookplate, the little joyful—glad-to-be-alive—sort of type that is put into the unpretentious little volumes we really care for and live with.

Some of the early plates contained very pointed reminders, possibly conceived as checks upon borrowers, taking the form of prose or verse impressing upon borrowers the necessity of returning borrowed volumes.

"Who goes a-borrowing Goes a-sorrowing"

is a specimen. (Borrowers evidently forgot to return books even in those days.) Another example is shown in Figure 29.

Young people who love books soon develop a taste in some direction, their little likes and dislikes come out on top, necessitating a little sorting out process, but when sufficiently convinced as to what they really do like our first step is made. It is very desirable to introduce as much of the personal element into the bookplate as possible, an effort should be made to keep the design as individual in idea as possible, in fact a real live thing with an indication of the character, taste, ambition or hobby of the owner, perhaps only merely suggested in a far-off, symbolical way, or else forcefully put in—right to the point—the expressed idea clearly standing out and the design telling its own story.

Some, perhaps, are fond of literature in a general way, others may prefer books of a special type. This could then

WILLIAMS BOOKPLATES

be clearly indicated in their design. For instance Bailey is passionately fond of romance, (Fig. 1)—knights, castles, and brave deeds ever appeal to him—he wishes to introduce something of this sort in his bookplate. The sea and stories of pirates, discoveries, and the ever mysterious influence of far-off lands and things not vet seen appeal strongly to Mayers; his bookplate (Fig. 2) fairly tells of his longing in this direction, the free, strong, roving tendency is brought out and each fresh sight of his bookplate further strengthens his conviction in this direction and helps to build up his dominating idea. Others may be of a sporting nature and have a passion for cricket (Fig. 3), fishing (Fig. 4), model yachts (Fig. 5), kite flying (Fig. 6), and so on. Others, perhaps, have hobbies of a pronounced character, as gardening (Figs. 7,8), needlework (Fig. 9), keeping of pets.—rabbits (Fig. 23), birds (Fig. 10), etc. All this could be clearly brought out; but, of course, failing this specialized or individual type of bookplate there is the purely decorative type having little or no pretence at hidden meanings, just a pure piece of decoration taking its appointed place cheerfully in the book as a little reminder that the owner, although having no strong inclinations for any preferred choice, thinks enough of the books to care for them and have his or her bookplate in them to complete the scheme.

Obviously, before preparing our bookplate we must first decide on the subject of our design and then go into the matter of the execution of it—the theme and then the form. The design will be the outward presentation of the inward thought which called it forth into being.

Perhaps it would help us if we considered the name, possibly we may be able to play upon it in our design. If it be Rose (Fig. 12), Lily (Fig. 18), or Violet, why not intro-



This plate and the others reproduced herewith from original drawings by Mr. Williams should be carefully studied, not only for variety of motive and arrangement but for technical qualities. These bookplates present great variety and charm in pen rendering.

WILLIAMS BOOKPLATES

duce flowers for these? If it is John Smith, would a smith at work at the anvil seem out of place? Is John Smith a worker? Perhaps carpenter's tools would suit John Carpenter (Fig. 11). For Harry Miller, a mill would be a reminder (Fig. 16). For Cannon, we could introduce a cannon, for May Pike, a pike, a crane would suit Ethel Crane, May King might well be represented by having a drawing of a king, and the introduction of May blossoms into the design would complete the idea. A lamb would do for Charles Lamb, and even Townsend could be suggested by the outskirts of a town, and so on.

Of course it will not be possible to find suitable ideas playing on the names in this way for everyone. Could the birth month be significantly made use of? If born in March how easy it would be to introduce a hare and so on; perhaps here we may profitably borrow some ideas from the Japanese artist. Many of the animals, flowers, and other elements in their designs have significant meanings and may be used to convey rather more than at first appears on the surface. Ornament gains in dignity as well as character if it contains some seed of thought or intention, a poetic fancy in the lines, curves and forms which the designer creates.

The Japanese designer thinks of January as being the month of the stork (Fig. 24) and tortoise, meaning long life and happiness; to these sometimes are added the pine and bamboo to signify long life and endurance. February brings the plum tree. In this month it puts forth its flowers in the cold winter weather in spite of the snow which is lying around; this very poetically signifies, "Cheerfulness in adversity."

The carp (Fig. 27) is used on various occasions in May—a festival month. It is an ambitious, persevering fish,



th a

e-

a

el

ns ld

ed

as

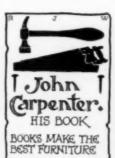
in n;

er ny ne

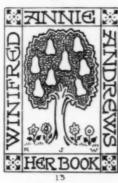
if

fe fe d y rs is

y

















WILLIAMS BOOKPLATES

overcoming obstacles, swims up stream, ascends waterfalls, being rewarded at last by being changed into a dragon. This fish is set apart for the boys' benefit with the grand idea of impressing upon them at an early age the necessity of perseverance if obstacles are to be overcome; and so we could go on, the list being almost endless.

Symbolism, as you see, plays a very important part, and has always done so; in fact as designers we could hardly do without it. It transforms the common, apparently meaningless things of everyday life into things with meanings. Thoughts may be expressed and new life put into dead things. Even simple forms will help us—the circle suggests eternity and many other geometric forms have their meanings. Objects are often combined and altered to convey meanings; for instance, fruit pouring from a cornucopia (Fig. 17) suggests plenty or a harvest of good things. Then again a burning torch put the right way up means life, whereas the same torch turned upside down may be used as a symbol of death.

From the animal world we get the swan used as a symbol for grace, the dove for meekness, and so on. Plant life furnishes us with such suggestive elements as the laurel for victory or reward, the oak for strength (Fig. 14), the pine for vigor (Fig. 20), the pomegranate for love and affection, the rose for passion, the shamrock for luck, the thistle

for independence (Fig. 21).

Mechanical articles also play their parts—the pen for literature, the lamp for learning, the lyre for music, the mirror for truth—in fact, one feels that most things seem to have a meaning, the difficulty not being in the shortness of supply but in the endless numbers at our disposal which necessitates discretion in selection. S

s,

y

o e e d

9







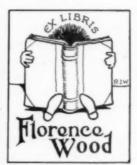












WILLIAMS BOOKPLATES

We will now suppose that we have some idea as to the type of bookplate we want and what we wish to introduce into it. Our theme is more or less complete, so we have only the form to deal with. Our design may take the form of a simple "mark" merely introducing a name or perhaps monogram with some simple mark or symbol (Fig. 9) or the more elaborate bookplate (Fig. 15) which contains the full name, a quotation, panel, and ornamental border.

Let us proceed to fix the size of our plate (the shape of completed plates would be rectangular, in keeping with the general rectangular shape of our books), then the size of our drawing to go on this plate, allowing for a plain border of agreeable proportions. The amount of plain edging will depend of course on the density of our design—the correct balance being important; a light design made up of fine lines would be easily overpowered if the margins were too wide; on the other hand a very rich, well-filled design may be made to look paltry if sufficient margin is not left.

The bookplates will have to be put into your smallest books as well as the large ones so that a small plate would be preferable to a large one, providing the size allows you to carry out your ideas satisfactorily without an undue cramping of drawing.

The lettering plays the most important part—it is the thing—so it should be legible and in such a style as will suit the general idea; completeness of idea and unity of parts are essential.

If your theme be of a playful nature a little more freedom in the lettering would be admissible; if severe and formal it follows that your lettering should partake of the same severe and formal character. BOOKPLATES WILLIAMS

The position of the lettering should be carefully considered; it would not be sufficient to have it hidden away in some little corner, it is the thing so must have a well thought out and important position. It could be placed in a panel or tablet, or on a ribbon, or woven into the design, or placed round the border, or well placed in the upper (Fig. 22), middle (Fig. 11), or lower (Fig. 16) part of the plate, and the design worked round it.

If put in a ribbon in such a way as in Figure 18 it is perhaps apt to look a little stuck on and not enough woven into the design. Although in Figure 2 the lettering occupies a similar position it is more woven into the design and seems to become a part of it. Lettering in the border round the design (Figs. 3 and 13) is decorative in effect, accentuating the structural portions of the bookplate, but has the one drawback of not being quite so legible owing to the different angles at which the lettering is placed, although in such a small space as a bookplate it could be read without turning the design round, so that perhaps this is not a very big item. An apt quotation would certainly add interest to the plate, if sincere and in keeping with the main idea. The little legend below of the school boy character is an example, probably written in jest but containing much more than a grain of truth in it.

"William Brown is my name,
Britain is my nation,
London is my dwelling-place
And present habitation.
And when I'm dead and in my grave,
And all my bones are rotten,
This little book will tell my name
When I am quite forgotten."

WILLIAMS BOOKPLATES

It is certain that we shall have to find a mechanical process for turning out a quantity of prints from our original design. The simplest would be to draw the design in clearly with good black drawing ink, and have a line "process" block made from it from which prints could be obtained. In this case the design could be drawn a little larger in scale (keeping the correct proportions) and reduced to the correct size during the mechanical process of block making. The design could be cut in wood, (hardwood, as boxwood, or soft wood, as apple, cherry, sycamore, etc.), and printed in a press or rubbings taken by a burnishing process in a similar manner to that adopted by the Japanese in their color prints. Then again your design might be reproduced by means of stencil plates (Figs. 20 and 24), or prints taken from a hectograph would suffice, failing better methods.

When printed your bookplate should be neatly pasted

on the inside of the cover and not on the fly leaf.





THE ART OF THE JAPANESE FAN

BY ANDREW T. SIBBALD EAST SOMERVILLE, MASSACHUSETTS



WE are so accustomed to regard the ordinary bamboo fan as merely a cheap trifle, that we are astonished to be told that in its native country it is important in other respects than as being a necessary article of personal equipment.

Before the newspaper became an established power in the land, the fan, to some extent, occupied its place. At any rate, he who could collect Japanese fans of old date would find himself in possession of a tolerable pictorial history of the times. Even at the present day, fans have occasionally to be suppressed, much in the same way that certain newspapers are suppressed; for no better vehicle can be invented for sowing abroad ill-feeling, contempt, or ridicule against statesmen and officials than by circulating cartoons of them accompanied by vigorous epigrams, on articles which are in the hands of all classes at all times. There is no doubt, as an instance of this, that much of the ill-feeling displayed in Japan towards foreigners some fifty years ago was due to the extensive circulation of fans bearing outrageous caricatures of Western life and manners

When we regard the chief side of the cheap Japanese fan, we are not to imagine that we are looking at a mere creation of the artist's fancy, as if we were regarding a Watteau canvas or a Dresden china figure. All these gentlemen and ladies—to the American eye facsimiles of each other—represent well-known historical and romantic personages, as familiarized to the public through the medium of the theater. Nor are those hastily dashed-off landscapes

on the reverse side of the fan drawn from the imagination. They depict localities around the capital, famous shrines, and pilgrim goals, at once recognizable by most people.

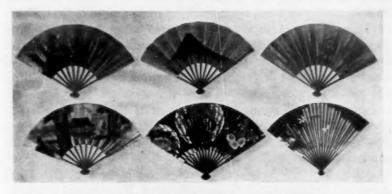
History and romance are the chief sources whence the Japanese fan artist draws his ideas, but, inasmuch as the national history with which the average fan user is familiar



Military signal fan.
 Chinese characters fan, a sort of A B C thing.
 Geisha fan.
 Cat playing with feeler of cat fish. The dancing girl, called Nekko-cat, is toying with the officer's moustache represented by the cat-fish.
 Deer cut in stencil.
 Umpire's fan at wrestler's show.
 Tea-pot in foreground, train of cars beyond.
 All from the Peabody Museum.

has become so interwoven with romance as only to be distinguishable by the most careful student, for practical purposes they are the same.

A very favorite period is that of the ancient mythical rulers of the land who preceded the earliest dynasty. We get Urashima, the Japanese Rip Van Winkle, generally represented as a wrinkled old man opening the casket given to him hundreds of years before by a beautiful girl who had been a tortoise he had saved from death. There was Ota Dokeran, the giant warrior, in the act of receiving the camellia from the peasant girl of whom he had begged the loan of a raincoat—her giving him the flower being deemed a polite way of saying that she had no raincoat to lend him.



Jyeyas, the groom who became emperor and founded the famous Tokanawa dynasty of Shoguns, and whose posthumous name of Gongensama is attached to hundreds of temples throughout the country.
 Fujiyama, the peerless mountain.
 Daruma the Silent, one of the ancient gods of Japan.
 One of the temples bearing the name of Gongensama.
 Fan decorated with flowers.
 From the Boston Museum of Fine Arts.

There is Saburo, the Japanese Hercules, generally warding off rocks hurled at him, with his arm, or combating a host of enemies with a pine-tree trunk as his only weapon. There is Go-Shisho, the poet, always recognizable, as he holds a charcoal brazier in one hand, whilst he writes with the other. There is Kintoki, the forest child, slaying wild boars with an axe. There is the famous Yoshitsune and

his faithful Benkei, stealing the bell from Mi-i-dera, or writing on the plum tree, or dying, pierced by scores of arrows. There is Roshi, founder of the Taoist philosophy, riding on an ox, bald-headed, big-eared, and long-bearded. There is Komachi, a favorite type of Japanese beauty, whose life points a moral, as she is represented first as the idol of the Court, then as a miserable old hag, and lastly as being eaten up by dogs. There is the poetess Murasaki Shikib, always sitting by moonlight in a temple on the shores of Lake Biwa, composing her great work. There is the Japanese story of Bruce and the spider, represented by Ono-no-tufu and the toad. There is Erado, the Penitent, sitting under the icy torrent. There is Watanabe, killing the demon spider Oni. There are Isanagi and Isanami. the creators of Japan, and founders of the worship of the gods—Isanagi represented in the clouds holding a spear downwards, whence a drop of water falls, which becomes the island of Japan.

The favorite subjects of romantic history are the sad story of the loves of Gompachi and Komurasaki, whose grave is still pointed out in the suburb of Megaro, near Tokio; the heroic history of the expedition of the forty-seven Ronins, whose graves may likewise be seen in the burial-ground at Takanawa, in Tokio; the exploits of Iyeyas, the groom who rose to be emperor and to found the famous Tokanawa dynasty of Shoguns, and whose posthumous name of Gongen-sama is attached to hundreds of temples throughout the country; and last, but not least, of Yoritomo.

Nor are the Japanese fan artists above attempting to make their pictures point a moral as well as adorn a tale. We see Taikobo fishing in order to avoid the wrangling of a shrewish wife. There is Daruma, the Buddhist philosopher, who remained in such a state of abstraction for nine years that he lost the use of his legs. There is Kan-Shin crawling through the legs of a low fellow who had insulted him, thereby giving a lesson in moral courage. There is the great lord, a great lover of his flowers, who awakens to find that during his nap the ladies of the castle have pulled his flowers to pieces from sheer idleness—a lesson on the evanescence of earthly beauty; and there is a moral certainly hidden in the common picture of the seven sages grouped in various attitudes of intoxication around a huge wine bowl, and illustrating their theory that human happiness consists in absence from care, and unlimited wine.

The national deities are frequently represented, and are at once distinguished by their special attributes—Benten, goddess of the sea, with her eight arms and triple halo; Yebis, the god of daily food, represented as a fisherman; Hotei, god of idle contentedness, generally in the neighborhood of a wine tub; Hatchiman, the god of war; Quannon, the many-headed goddess of mercy; Inari, the fox god, the household deity in particular, and multitudes of others.

Fairy tales are very popular, for no true Japanese man or woman ever ceases to enjoy a fairy tale, and, strange as it may seem, more than one of the stories familiar to American children may be seen exactly represented on fans of Japanese manufacture. Among these is one so closely resembling the story of Cinderella, that, as we know that our story has filtered through the French from ancient Egypt, we may almost dare to wonder if the ancient Egyptians gave it to the Japanese.

Perhaps the artist is at his best on the reverse and less conspicuous side of the Japanese fan. The sketches are usually mere dashes of the brush, but in many of these hasty productions is the genuine artistic touch, not so apparent in the scraps of landscapes as in the caricatures of men and animals, the latter especially. Mice, rats, foxes, with crabs and birds, dressed in human costume and performing the functions of every-day human life, are sometimes irresistibly laughable.

The landscapes generally represent well-known places—Fujiyama, the Peerless Mountain, of course coming in for a large share of attention, and presented from every point of view and under all aspects, whilst famous pilgrim goals and holiday resorts, lakes, mountains, and rivers, are also common.

The little corner bits merit attention, especially those which have flowers and birds as their subjects, the fidelity to nature being remarkable.

The moon enters largely into the Japanese fan artist's compositions, and he never wearies of introducing her, sometimes with the quaintest and most original surrounding, sometimes with poetic effect, looking down upon a revel of foxes, or tossed in a stormy sky, or quietly shining with the outline of her orb deftly broken by a pine branch, or an owl seated on a bough.

But to anyone not a Japanese, very many fans are incomprehensible. The reason for this is that, as the people love allegory, many a picture which seems to represent this historical or that romantic scene, in reality bears allusion to some contemporaneous event or political question. The foreigner, therefore, studying the picture is in much the same position that a Japanese would be in studying a cartoon in one of our comical periodicals without being acquainted with the accompanying letter-press.

Again, many fans are decorated with scenes from novels and plays of the day, and this can only be distinguished by one thoroughly conversant with the written language; and, as the differences in costume are but trifling, we may often fancy that we recognize a famous legend or historical episode when, in reality, we are looking at a scene from the last thrilling sensational drama or the last absorbing novel.





BOOKBINDING FOR BEGINNERS



HOW TO SECURE SUCCESSFUL WORK FROM THE START

By FLORENCE BEAN*

ASSISTANT IN MANUAL ARTS, BOSTON PUBLIC SCHOOLS

A MONG the various materials which lend themselves readily to a manual training course with large classes are those of the bookbinder's craft. They are inexpensive, easily handled, and require no tools or equipment that cannot be used in an ordinary class-room. The operations necessary in the use of these materials not only give excellent training in manual dexterity, but present remarkable opportunities for the practical application of studies in proportion, space division, color, lettering and applied design. The craft itself is one that comes in touch with everyday life and any skill acquired in the use of these materials is of permanent value.

The lessons to be outlined in the following series presuppose some instruction in paper-folding, cardboard construction, and simple mechanical drawing. Though desirable, this is not essential. While in some ways better suited to the middle grades of the elementary schools, selection may be made from the lessons here outlined which will give excellent training to the upper grades in those schools where the curriculum does not include shop-work, cooking, or sewing.

To secure this flexibility of the course, each problem is outlined in several ways, with varying degrees of difficulty.

^{*} This course of lessons is prepared under the supervision of Mr. John C. Brodhead, Supervisor of Manual Training, Boston, Mass., and has his approval.

The selection should depend upon the grade in which it is to be given. Some of the more dexterous pupils may be able to work out a problem in several ways.

In each lesson outlined, there is a chance for the exercise of individuality in the details of the model as to size, shape, decoration, and color. Concerning choice of material it seems wiser that this should be exercised by the teacher or supervisor rather than by the pupil.

The ability to plan simple work and to depend on one's own initiative should be considered an aim, quite as much as the tangible results of the hand work.

Time. To work out each problem in one way, 2 hours each week for 36 weeks should be allowed.

Equipment. Sufficient for the whole course.

Rule
Pr. 6" scissors
Pencil, medium
Tapestry needle, No. 17
Wooden triangle, 45°, 7 in.
Paste-brushes, 1 inch, flat
Eyelet punches
Paper cutter, 12 to 15 inches
Straight edge
Large shears

One for each pupil.

For class use.

One of each helpful but not necessary.

The number of paste-brushes and punches may be governed partly by the way in which they are to be used, and also by the amount of money to be expended. For 25 pupils, 12 paste-brushes and 5 punches answer very well.

This equipment should last for several years and if kept in a strong wooden box with compartments, transportation is greatly facilitated, breakage prevented, and several rooms enabled to use the one equipment.

System. Some system of distributing and collecting material should be devised; five minutes is ample time to have the class ready to work.

Materials. The materials necessary for this course may be purchased from any of the large school supply houses, or from dealers in bookbinders' supplies. The following lists are only for the booklet here discussed. Before an order is given it is recommended that the materials be seen, at least in sample, as names sometimes vary in different commercial houses. The sizes and prices are also liable to variation. In selecting colored papers, avoid brilliant hues, and choose soft colors.

	APPROX	IMATE SIZE.	APPROXIMATE COST.
	Page paper	17" x 22"	8½c. per lb.
For inside		8½" x 11"	8½c. per lb.
	Drawing paper (white)	9" x 12"	80c. per ream
	" (gray)	9" x 12"	50c. per ream
	" " (manila)	9" x 12"	. 40c. per ream
For covers	Newspaper (white)	6" x 9"	13c. per 1000
	Screenings	24" x 36"	1/2c. per sheet
	Cover paper (light w't)	22" x 28"	\$1.25 per 100 sheets
	Kraft "	24" x 36"	\$1.00 per 100 sheets
	Drawing " (gray)	9" x 12"	50c. per ream
	Red rope manila	24" x 36"	2½c. per sheet
	Oak tag stock	9" x 12"	25c. per 100 sheets
For sewing	Tough check	22" x 28"	12c. per sheet
	Linen thread	40 yds. (skein)	5c.
	Silk	4 yds. (skein)	5c.
	Raffia (plain)	4 oz. pkg.	10c.
	Raffia (colored)	2 oz. pks.	10c.

PROBLEM 1. Booklet. Time, 4 hours.

The simplest form of a book consists of a cover and inside sheets in a single fold, sewed through the center. Choose materials from the lists given.

Three definite methods of working out this problem are here outlined, arranged in the order of their difficulty. Other combinations will suggest themselves.

In the following directions the language is such as should be used in giving instruction to the class.

METHOD A. First determine the purpose for which the booklet is to be used, and decide on shape and size of page best suited to this purpose. If for

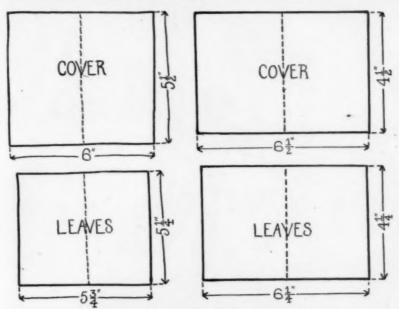


Plate I. Freehand sketches and accurate working drawings such as children should produce as a guide in book making.

spelling or pocket memoranda, it may be long and narrow; if for language a larger page is desirable; or if for map work, the size and shape of the maps should be considered. Take any sheet of paper and experiment in folding to obtain satisfactory size and proportions.

A single sheet of paper folded through the center is called a folio. This sheet will be twice the width of a page and of the same length. (Commercially, a folio is made from paper varying from 22×16 to 44×32 . Therefore, books to which this term is applied are generally of large size.)

With pencil and rule draw a plan of the open folio and properly dimension the drawing.

If there has been no previous training in simple mechanical drawing, the use of extension and dimension lines, arrow heads, and the proper placing of figures should be explained. If some proficiency in this kind of drawing has been acquired, a freehand sketch may take the place of an accurate drawing. See Plate I.

In the same manner as for the pages draw a plan of the cover, which should project beyond the pages from 1/8 to 1/4 of an inch. Lay out and cut the cover and one sheet for the inside, keeping carefully on the lines.

Having cut one sheet of the inside, lay this sheet on as many pieces of

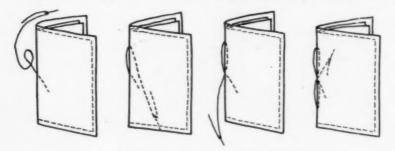


Plate II. Sketches illustrating a simple method of sewing a booklet.

the paper as are needed, make a hole with a pin or needle at each corner, piercing all at one time. On each sheet draw the four sides, using rule and pencil. This is easier than to measure each one. From three to seven folded sheets should be placed one inside the other to form the inside of the booklet, and the whole placed inside the folded cover, with the edges of the cover projecting slightly.

With a needle make a hole through the center of the fold, and another near each end of the fold (from one-half an inch to an inch and a half from the end) according to the size of the booklet, as shown in Plate II. With thread or raffia sew through the center hole, from the inside out, back to the inside through an end hole, outside through the center hole, inside through the other end hole, and tie the ends in a square knot (see illustration, Plate III) near the center of the fold. Other equally satisfactory methods of sewing may be worked out.

METHOD B. Determine the purpose of the booklet first and then its size and shape. As in A draw plans of the inside and cover. With rule and pencil lay out parts on materials to be used. Cut and sew as in A.

Simple lettering on the cover adds much to the appearance of the booklet. Choose a title appropriate to its contemplated use, as "NOTES," "SKETCHES," etc., which should be executed in rather large Roman capitals. On a separate sheet, mark out an oblong of height and width desired for the title, and practise on this. If title is long, make letters narrow, if short, letters may be broadened, to fill up more space. When satisfactory results are obtained, cut out and place on cover, moving up and down to determine the best position which should be from one-quarter to one-third the height of the book, from the top. The pupil's name in much smaller capitals should be worked out in



Plate III. The position of the threads in tying a square

the same manner and placed below the center. Do not enclose the title in an oblong or other figure. A single or double line as a border around the cover looks well, if carefully done. See illustration Plate IV.

METHOD C. For the cover use gray drawing paper, other materials as desired.

Draw plans as in A and B. A larger surface than required for the cover should be tinted before it is marked out, so that any streaking along the edge may be cut off. To mix a wash of the color selected, put two or three table-spoonfuls of water in the water-cup and add a little paint until the desired tone is produced, being quite sure to have enough to cover the whole surface. Try to have the wash clean, not muddy, and beware of too much paint! The colors should be soft, not crude, and somewhat neutralized the addition of the complementary color.

The best results are produced by the use of green, pale yellow, brown, dull orange, and red. Blue is very likely to streak and is seldom satisfactory.

When ready to apply the wash, place the paper on an inclined surface—45° or more from the horizontal. A sheet of heavy cardboard or a book answers this purpose admirably. With a full brush make a horizontal stroke

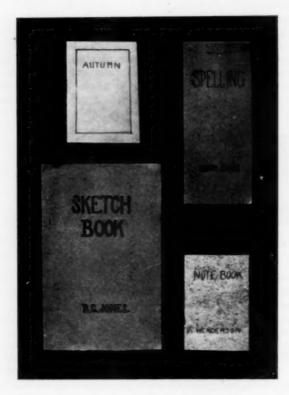


Plate IV. The simplest possible designs for book covers, involving good spacing and careful lettering.

across the top of the paper. The second stroke should be just below this leaving no dry spots between. Being careful to keep the brush full of paint, continue in this manner until the entire surface is covered. The surplus

amount of paint which will settle along the lower edge should be taken up with the brush, which has first been squeezed dry between the thumb and finger. When it is dry, mark out the cover and cut. Cut out the leaves and sew as in A. The cover may be lettered as in B.

The next article will show flat models, having a stiff foundation covered with bookbinding cloth. Any questions pertaining to booklets described in these articles will be cheerfully answered if addressed to the author, Public Latin School, Boston, Massachusetts.



One leaf of an Assyrian prayer book,

APPLIED ARITHMETIC APPENTICULATION THE LANDING PRESS

THE VOCATIONAL SCHOOL OF THE LAKESIDE PRESS

OF THE LAKESIDE PRESS CHICAGO

> By E. E. SHELDON SUPERVISOR OF APPRENTICES



A SCHOOL WHERE WORKMEN HELP TO EDUCATE BOYS AND WHERE BOYS HELP TO HOLD WORKMEN TO A HIGH STAND-ARD OF EFFICIENCY.

PRINTING now ranks among the great industries of the world and requires a large number of craftsmen. The trade offers an opportunity for bright boys to become trained in a field where the chances for advancement are great and where there are constant opportunities to increase one's knowledge, as the calling is an intellectual one.

To succeed in this as in any other work a boy must possess the following qualities: He must be prompt, both in attendance and in completing assigned tasks; he must be accurate, industrious and efficient; he must have a liking for the trade or he cannot succeed. He must learn the fundamental principles of the trade thoroughly and not be easily discouraged by small failures. He cannot get to the top at once as it requires years of hard study and constant practice to become skilled in this or any other line. Good printers are in demand now, and the demand is constantly increasing.

While plans and methods may differ, it is now quite generally admitted that trade training must prepare one for a trade and in order to do so the training must begin after the worker has entered the trade rather than before. He is then in position to know the demands of the trade and to see the need of preparing for the trade.

The following outline of the organization, object and work of the School for Apprentices of The Lakeside Press is reproduced from a poster 30" x 30" done by the apprentices in the school for The Child Welfare Exhibit held in Chicago.

THE SCHOOL FOR APPRENTICES OF THE LAKESIDE PRESS

ORGANIZATION.

July, 1908, Pre-apprenticeship course, two years; apprenticeship course, five years. OBJECT OF THE SCHOOL.

To train workmen for the various departments of The Lakeside Press.

Admission Requirements.

Elementary school graduates between fourteen and sixteen years of age.

APPRENTICES-How SECURED.

Advertising at first. Now, largely through the apprentices of the school, and general publicity.

CLASSES AND HOURS.

During the pre-apprenticeship course, three and a half hours daily in school and four and a half hours daily in the factory. Boys work in pairs, one in school and one in the factory. Alternate daily, also weekly, as morning hours are best for study. During apprenticeship course, two hours weekly in school during working hours on pay. Continues trade, also general education.

SALARY AND BONUS.

The boys, during pre-apprenticeship, are paid at the rate of ten cents per hour for the time they actually work during the first year, and twelve cents the second year. A bonus of \$25.00 per year, payable semi-annually, is paid to all the boys whose efficiency record for six consecutive months is 95 per cent or above. During apprenticeship, a regular increase of three cents per hour every six months is given. The boy who begins at fourteen, becomes a journeyman and receives a journeyman's pay at twenty-one years of age.

Course of Study.

Academic work of High School grade. The work is definite. The boy is learning a trade. He sees the needs of the trade and prepares for the trade. He also adds to his general information in connection with his technical training. The technical training is thorough, practical and real.

APPRENTICESHIP AGREEMENT.

Guarantees to the apprentice: Steady employment at a regular increase in pay. Opportunity to learn the trade as a whole under supervision. Guarantees to the employer: Continuous services of the boy for a definite period. A better grade of boy. Faithful service.

REPORTS.

Monthly reports are sent to the parents. The co-operation of employer and parents is necessary while the boy is young to prevent continual change of employment on the part of the boy; continual change makes the boy, in time, unemployable.

THE PRE-APPRENTICESHIP COURSE

The first two years of the school is a pre-apprenticeship course and is intended to prepare the student for regular apprenticeship in the different departments. The pre-apprenticeship course is part time school and part time factory work to gradually accustom young workers to a factory system and to lay a thorough foundation for the regular apprenticeship course. The preliminary course enables the instructors to decide the line of work best suited to each student and also enables the student and his parents to decide which department he will enter.

Each boy spends four and a half hours daily in the factory, working under overseers, who are responsible for his time and must O. K. his daily time card and fill out the shop report sent to the parents each month. A boy is changed about to give him a general idea of the different branches of the business and furnish a basis for final choice of apprenticeship.

In the shop training the boy applies the knowledge he gains in school and as the classes alternate daily, the boys working in pairs, each boy has a certain amount of responsibility. If unable to attend he must arrange to have his partner take his place as the work must be done and the two boys are responsible for the job.

The wages earned during the two years are for services rendered in the factory. The boy is becoming self-supporting while increasing his efficiency. The boy spends three and a half hours daily in the school, one half of this time is spent in study and recitation and one half in type-setting. Straight composition is made the basis of all lessons in the trade work during the two years. The lessons are carefully





Plate I. The boys at their lessons at both ends of the same schoolroom. They design and draw a business eard or title-page before putting it into type.

graded and are intended to develop a taste for correct composition.

Efficiency principles based upon careful time and motion studies are applied to all work, both trade and academic. A standard time is fixed for each operation and the boy is trained to waste no time through either loitering or false

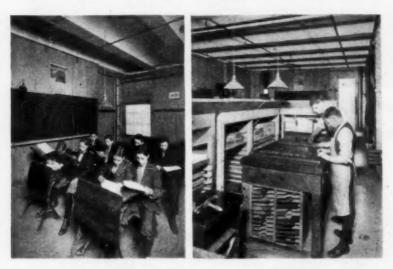


Plate II. (At the right) Boys making ready a form at the stone. (At the left) Boys correcting proof.

motions and as a result high efficiency is secured and for high efficiency a bonus reward (\$25.00 per year) is given. With a definite standard set and an object in view, intensive work is secured in purely academic studies. The application of the efficiency principles as laid down by Taylor, Emerson, Gantt and others would tend to clarify much of our school work and raise the standard from a 75% pass

mark to a 100% efficiency mark. Most failures in industrial fields with a young worker occur while he is honestly attempting to adjust himself to a 100% industrial efficiency after having satisfied teachers with a 75% pass mark.

All written work is done according to a prescribed form.

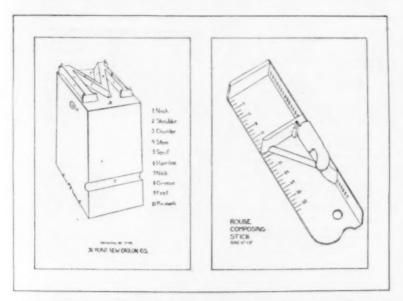
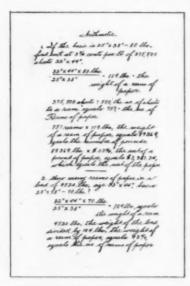


Plate III. Drawings made by the boys from materials used in the composing room.

These are first sketched in pencil and then finished in ink.

As a model, the printed page of a book that conforms to the principles of good book-making is taken. The printed page, with the running-head and proper margins and well spaced lines, when presented to a student appeals to him and his work improves in form and arrangement and then the content may easily be improved. No poor work is accepted. All work must be commercially good. With this as a basis, the worker begins to realize the value of time as each job has an estimated time, the time that experience has shown is reasonable in which to perform the work. The time basis upon which a job is sold is a standard in a factory



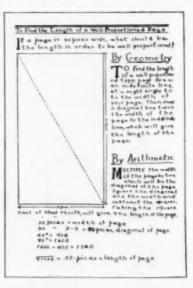


Plate IV. Two arithmetic papers showing thoughtful spacing and a rational use of drawing and design in connection with the most idolized of school topics.

and to perform the work in the estimated time is to make a fair profit.

A student reaching the estimated time is marked 100%. The mark does not signify perfection, nor that there is no chance for further effort, but that he has done a commercially good job in a reasonable time. As the work must be



Plate V. Six interpretations of a title-page, among the six the one finally selected as the best. Which is it?

good, whatever the time taken, a student figures his efficiency on a time basis and endeavors to beat the estimate and is then given a mark above 100%, and for failure to reach the estimate he is marked less than 100%. The report thus indicates to the parent the amount of time the student takes to do good work as compared with an efficient

worker. An efficient worker is one who completes a given job in a reasonable time as based upon an analysis of the operations and motions necessary. The parent is usually able to determine from the shop report where the time is wasted. The time basis record does more to secure high efficiency and satisfactory work than any other single factor in a factory school.

After a student reaches the prescribed standard in his practice lessons, he is given a chance to do commercial work. The idea that the product is to be used is a great incentive to do good work. Designs and lay-outs must be submitted and in cases of a title-page, or special matter for a book, all the students are given a chance to try for the honor of having the design selected and used in a commercial

job.

The academic training is of high school grade and the work selected is of such a character as will help the student in his chosen field and also broaden his outlook and make for better citizenship. Each boy is encouraged to have an avocation as well as a vocation. The main lines of work are Mathematics, Industrial History, Elementary Science, Mechanics, and English and Design. The principles of English and Design enter into all the work.

The classes number fifteen students, enough for intensive work. The supervisor and an assistant teach the academic work. The instructor in Printing, an able craftsman, teaches the trade. A practical designer from the Art Department of the company has charge of the work in

design.

The supervisor has general oversight of the boys in the factory, visits the homes, selects the students and assigns them to the departments and in cases of discipline, the fore-

men send the apprentices to the supervisor, who may, after consulting with the parents, terminate the agreements and discharge the apprentices for cause.

THE APPRENTICESHIP COURSE

Following the pre-apprenticeship course there is the regular apprenticeship in the different departments.

Upon the foundation laid in the preliminary course job and display work are given prominence after a careful study of the principles of design. The student then has some ideas regarding proportion, harmony of type and stock, harmony of type faces and, finally, can use judgment in selecting color, type and stock. Too often the beginner in printing is encouraged to attempt work beyond his ability and is given more than a legitimate amount of help by his instructors. The work of the beginner given much assistance, while showy, results in producing a poor workman as he has no foundation upon which to build when thrown upon his own resources. Printing is an art and as such cannot be learned in a brief course, only by years of faithful service under the careful guidance of skilled instructors.

During the entire period of apprenticeship the boy is given several hours of schooling each week during working hours on pay. This schooling continues his general education and also adds to his technical knowledge. The supervisor has general oversight of the boy during the entire course and is held responsible for his advancement.

The school meets the demand of the company, supplies well-prepared boys for positions in the factory and will later in the offices. It also seems to fill a want in the educational field as parents are anxious to apprentice their sons and the boys are anxious to enter and try to learn.

A number of the boys who entered the first class have lost no time in over three years. This in itself is of great value to boys in a large city where there is a tendency to continual change on account of numerous odd jobs and the frequent hiring and discharging of young boys. The roaming habit, once formed, is hard to break, and boys who have formed it when corrected for some error do not try to do better but quit and try for something else, and at twenty-one are usually unemployable, except for odd jobs. Compare the boy who held thirty jobs in one year with the boys who stick and make good.

Many of the boys have entered the school on their fourteenth birthday and in every case have at once settled down to be stable, efficient workers, while those boys who enter after having worked at several jobs are unstable and it takes much time to overcome the roaming habit, which shows itself in their desire to be shifted about in the factory on all occasions. Apprenticeship in the modern form, "Earning and Learning," must be a part of the general plan of education, if boys are to become efficient workers. A large factory can maintain its own school; smaller factories must co-operate with the public schools in giving boys a chance to learn a trade. There should be co-operation between industry and the school in every locality from the rural school to the university. Then will our educational system rise to its opportunity.





Some squared animals made by children under the direction of Miss Laura Williams, St. Paul, Minn.

GOOD IDEAS

SUGGESTED BY THE EXPERIENCE AND AFTERTHOUGHT OF SUCCESSFUL TEACHERS, AND DERIVED FROM THE WORK OF BUBLIC AND PRIVATE SCHOOL CHILDREN.

THE best work in design will be secured in every grade when the children feel that the design is really worth while. It must, therefore, be applied design, design for the enriching of some object. Such design involves both structural and decorative elements, but it is well at this season of the year to lay emphasis upon the decorative, or, to be more specific, design for flat surfaces, designs which may be drawn, painted, stenciled, printed, or worked by hand with thread and needle, or some other material or tool, upon a plain surface.

BED SPREAD. This project was suggested by the good work reported recently (March number, p. 753) from Newark, N. J., under the direction of Miss Struble. The spread may be made for a hospital bed or for a single or double bed in a private house. If there is no hospital with a children's ward in the vicinity of the school, the spread may be made by the children and sold to somebody in the neighborhood and the proceeds devoted to schoolroom decoration or equipment. Plate I gives the working drawing for a bed spread for a single bed. It is designed to fit an iron or brass bedstead. It is composed of (1) a centerpiece, A, of plain cloth, the same in quality to be used throughout; (2) a border composed of thirty squares five inches on a side; (3) four strips of cloth, D, about three inches wide; (4) the head piece, B; (5) the three flounces, C. The squares forming the border may be ornamented in any way the children desire. They will enjoy working out the design if it is somewhat amusing. Plate II shows four of the squares ornamented with odd bird forms

EDITOR GOOD IDEAS

worked in outline stitch. The names of the birds may be puzzled out from the letters grouped above them. The squares are stitched together and the seams feather-stitched. Another way of ornamenting the squares would be to use animal forms worked in cross-stitch. A few conventional animal forms such as might be used are shown in the headband of this section. These came from primary children under the direction of Miss Laura Williams, of St. Paul,

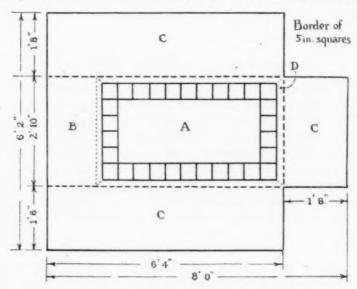


Plate I. A diagram showing the principal parts of a bedspread.

Minn. All the children could have a hand in the carrying out of such a project as this. Even the little children may learn to knot a fringe upon the lower edge of the flounce. The design of the individual squares may be the result of competition, or each pupil may be required to furnish one square.

PRIMARY GRADES

MAY BOOKLETS. A good example of a May booklet is shown in Plate III. This booklet was made by Lester Flemming, a third grade boy in Austin, Minn. It contained the six full pages shown, together with a

GOOD IDEAS EDITOR

title-page and fly leaves. The pages as shown in the Plate have been trimmed to save space. The cover of this booklet is shown in the central part of Plate IV. The ornament upon this cover was suggested by buds. Another good form of cover is shown at the left in Plate IV. It consists of a single border of flowers by the binding edge of the pamphlet. Other good subjects for booklets appropriate to the month of May are the following: A Book of Useful Seeds, Planting Time, The Story of a Bird's Nest, The Piping Frog, The Story of Br'er Terrapin, Insect Life in May, Arbor Day, May Day Fun, Memorial Day.

MEMORIAL DAY. Memorial Day observances originated in the South. The day should be celebrated throughout the country in honor of the men



Plate II. Four squares from the ornamental border of the bedspread worked in line stitch.

who gave their lives and who suffered for what they believed to be their duty. It should be a day, not for reviving the partisan spirit, or bitter memories, but of emphasizing the perpetual value of loyalty to duty and of patriotism. One of the best Memorial Day booklets received last spring was made by Cecil Smith, of Sparks, Nevada. It contained a carefully written copy of a poem entitled, "Our Flag," with illustrations and with an unusually temperate and satisfactory cover design reproduced in Plate IV.

In the making of patriotic booklets it might be well to enforce rather arbitrarily the following rules: 1. Never use a pictorial representation of the flag in a decorative way. 2. Never use as a decorative element two flags with the staves crossed. 3. Never use the colors of the flag full intensity in the decoration of a book cover or page of text.

EDITOR

GOOD IDEAS



Plate III. Six pages from a May booklet by Lester Flemming, a third grade boy, Austin, Minn.

PENWIPERS. The children enjoy making penwipers for their personal use. The structure is simple. Circles are cut from scraps of cloth for

GOOD IDEAS EDITOR

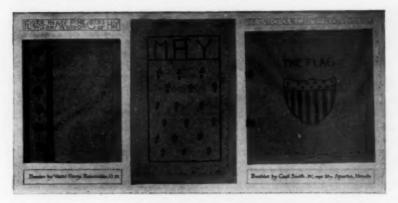


Plate IV. Some good booklet covers by primary children whose tendencies to riotous decoration have been somewhat restrained.

the working leaves of the penwiper. The color scheme is next decided, and a circle cut from colored cloth to cover the working leaves. Some spring flower is now studied for its shape in full front view, and its form is cut from cloth of harmonizing color to be placed upon the colored circle. A button of the right color and shape is then selected and sewed in the center to hold the leaves together. Three examples of penwipers of this sort are shown in Plate V. The first is anonymous. The second was made by Errol Wheeler,

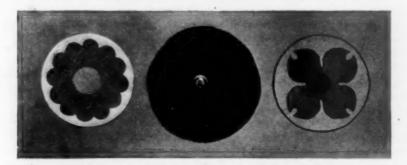


Plate V. Penwipers of cloth, with ornamental cover patterns derived from spring flowers.

EDITOR GOOD IDEAS

a fourth grade pupil, Dalton, Mass. The third was made by a third grade pupil, Newton, Mass. The thaspium was evidently the motive in the first design, the bluet in the second, and the flowering dog-wood, or cornel, in the third.

GRAMMAR GRADES

SPRING BLOTTERS. Here is an idea contributed by John Cotton Dana, Librarian of the Free Public Library, Newark, N. J. Blotters may be purchased in quantity at a reasonable price and utilized to spread abroad useful information. Last year the library forces in Newark furnished text concerning how to transplant trees, how to destroy caterpillars' nests, how to encourage birds to be neighborly, the relation of birds and weeds, etc. The Board of Education furnished money to print these texts upon the blotters with appropriate illustrations and decorations, and the Superintendent of Schools dis-





Plate VI. Suggestions for blotter designs such as may be carried out successfully by grammar grade children.

tributed the blotters among the school children. The blank blotters might be purchased by the school board and distributed to the teachers, and the children might be given the opportunity of selecting the text themselves, and of putting it upon the blotters with appropriate borders and decorations. Two simple blotters are given in Plate VI, as a suggestion. The text of the first is supposed to contain lists of good flowers to plant in a child's garden. The text upon the second tells of the importance of planting trees.

CROSS STITCH DESIGNS. These may be made by the children for various purposes. For example, instead of having the name scrawled in indelible ink by the laundryman on the edge of a handkerchief, the handkerchief may be marked with an embroidered totem in the form of a single flower, face view, as shown in Plate VII. To interpret into cross stitch the spring flower forms so that they are recognizable is a fascinating problem. These flower forms may be utilized also in designs for doilies. The tailpiece on page 932 is such a design made by Marion Morley, VII, Geneva, Ohio. The

GOOD IDEAS EDITOR

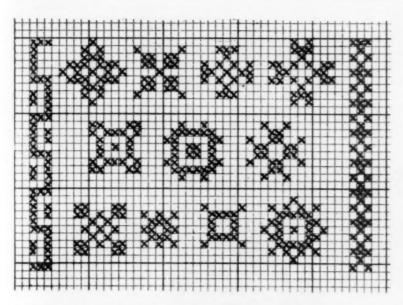


Plate VII. Spring flowers interpreted in cross-stitch. A fascinating problem for grammar grade children.

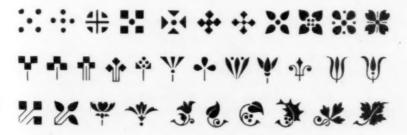


Plate VIII. Units of design from an outline by Mr. William A. Mason, Supervisor of Drawing, Philadelphia.

EDITOR GOOD IDEAS

conventional flower forms may be used also in ornamenting a shirtwaist, front panel and cuffs.

FLORAL STAMPS. Plate VIII gives a series of conventional flower forms prepared for the use of his teachers by Mr. William A. Mason, Supervisor of Drawing, Philadelphia, Pa. These stamps may be derived from the spring material and the forms cut upon the ends of bass wood or pine wood blocks. A sheet of blotting paper placed in the bottom of a small dish and saturated with ink or water color will serve as a pad for the inking of the stamp. By means of the stamp, repeating patterns of all sorts may be produced indefinitely for the ornamentation of book covers, end papers, dress goods, etc.

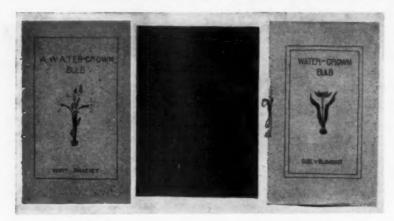


Plate IX. Cover designs making appropriate use of floral decoration.

COVER DESIGNS WITH FLORAL ELEMENTS. Plate IX contains three cover designs which are typical of numberless others that may be produced by grammar grade children in connection with their regular work. The cover at the left is by Mary Sweeney, VII, and that at the right by Grace B. Phillips, VII, Fitchburg, Mass. These booklets contain the history of a bulb which began the previous October. The growth of the bulb during the winter from the time it was planted until it produced its crown of blossoms was traced in the text and illustrated by means of carefully drawn full-page plates. The bulbs were of different kinds and in each case the floret ornamenting the cover was based upon the kind of bulb described within. The central

GOOD IDEAS EDITOR

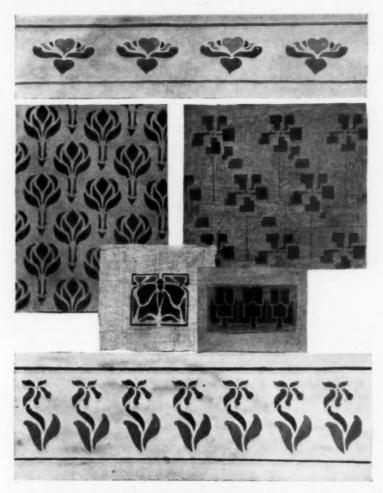


Plate X. Stenciled patterns designed by grammar school children.

EDITOR GOOD IDEAS

design, Plate IX, is from the outside of an envelope made by Maybelle Keefe, ten years old, in the Dominican Academy, Fall River, Mass. A leaf was used here for the design as being suggestive of the leaves of paper within, each presumably made beautiful by the skill of the little artist.

STENCIL PATTERNS. Plate X suggests a few of the many possibilities of stencil work in the grammar grades. The upper and lower designs are for borders to be stenciled upon curtains. The upper one is by Edward Denn, IX, and the lower one by William Hobson, IX, Florence, Mass. The

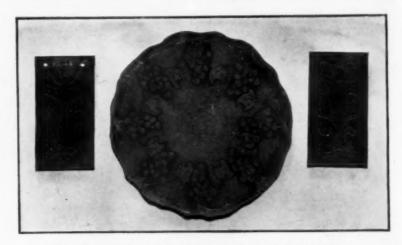


Plate XI. Examples of designs in tooled leather by ninth grade children.

design at the left, a pattern for a folding screen, an unusually successful interpretation of a bursting bud, is from a pupil in Reading, Mass., under the direction of Miss Annie B. Parker. The design at the right of this, also a pattern for a screen, a clever interpretation of a nasturtium by vertical and horizontal lines only, is by Irene Pollard, VIII, Sioux City, Iowa. The butterfly is by Dorothy Prescott, VIII, Beverly, Mass. The remaining design for the border of a curtain is by Edith Dulles, VIII, Englewood, N. J.

The securing of good work in stenciling lies in using a stencil with a sufficient number of bridges properly placed, and in applying only so much pigment as can be used without obscuring the texture of the goods.

GOOD IDEAS BROWN

TOOLED LEATHER. Articles made of leather, such as scissors case, pocketbook, cardcase, notebook covers, table mats, belts, etc., are good subjects for design in the upper grammar grades. In the best designs for leather tooling the surface of the leather is destroyed as little as possible. As a rule, the less background a design shows, the better the design. Plate XI gives two examples of leather work, first, the two oblong covers of a memorandum made by pupils under the direction of Mr. Whitney of Salem; the second a table mat designed and made by Dora Dodge, Dalton, Mass., under the direction of Miss Lena L. Andrews.

HIGH SCHOOL—FREEHAND DIVISION

In the drawing of natural forms, either from the actual objects or from copies, the tendency frequently is to draw small. A good cure for such a habit will be found in the making of extra large drawings of similar kinds of objects.

Drawings of this kind should not be less than 12 x 18 inches, while many should be much larger. Charcoal should be used in plotting the general masses and refining the smaller shapes. For a final finish a black crayon may be employed, or a brush-and-ink outline, to resist rubbing. These large drawings serve a double purpose. They are an excellent drill in large planning and in manual execution with bold outline; when finished they serve admirably as design material in other classes, their large dimensions and bold execution being easily seen across a room.

The proper interpretation of natural forms on such a bold scale will be found a none too simple task, even if copied from the flat. The plates shown herewith are free interpretations enlarged from some English outlines by Vere Foster.

As an added element of interest, after these drawings are finished in outline, flat tones of harmonious color may be added, and simple panel or marginal lines used as enclosing forms. Parts may be tinted in crayon as a pleasing contrast to other surfaces in wash in the same drawing, See Plate XII. Papers of different textures will prove interesting for experiment, in the way the crayon, wash, charcoal or other mediums show to advantage.

SQUARING UP.

In connection with these large drawings, above suggested, the subject of squaring up may be satisfactorily presented. See Plate XIII. Its great antiquity as a valuable method or aid in drawing should be mentioned, and



Plate XII. Extra large bold drawings from plant form. Drawings of this kind should not be less than 12" x 18" in size.

The making of them is a valuable experience. The finished drawings will serve as charte, furnishing natural forms as motives in design.

GOOD IDEAS BROWN

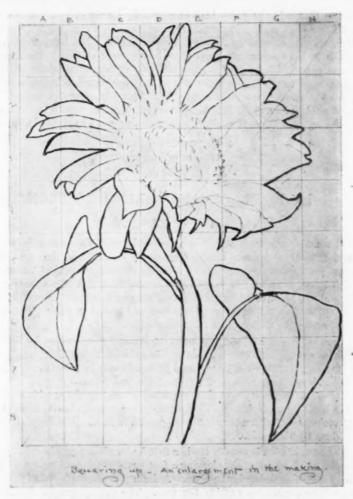


Plate XIII. The ancient and honorable process of squaring up.

JONES GOOD IDEAS

the fact that it has probably been employed by almost every civilized people. Small drawings, tracings, or actual printed pictures, if marking will not injure them, may be covered by a network of rectangles. The large sheet for the copy is to have an exactly proportionate system of oblongs. Both systems of squares should have at their edges indentifying rows of numbers and letters as guides. The plotting of a drawing on the large paper, following square by square the smaller picture, is usually full of interest to everyone, and it yet leaves at the end a considerable field for individual expression in the method of finishing up the bare form which the squaring process has helped to produce.

HAROLD HAVEN BROWN
COLLEGE OF EDUCATION
THE UNIVERSITY OF CHICAGO

HIGH SCHOOL-MECHANICAL DIVISION

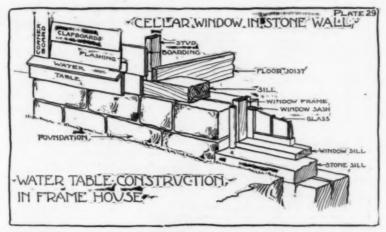
PLATE XXVIII.

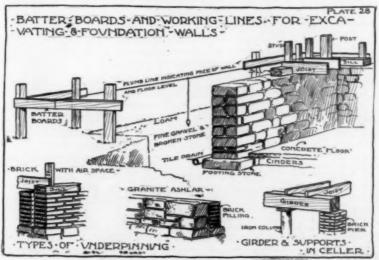
Foundations. Firm gravel is considered one of the best soils for the foundation of a house. Little affected by exposure to the atmosphere, almost incompressible, and easily leveled, it makes an ideal material in which to dig a cellar. It is not possible to determine the nature of the material to be excavated until the actual digging has been begun. If there is loam on the surface it must be removed and placed in piles, where it will be convenient to re-distribute for final grading.

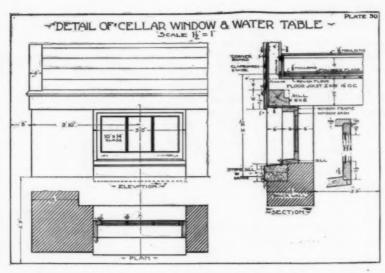
Having determined the location of the house, the excavation for the cellar is started and the builder sets up his profiles or batter boards. These are made by driving posts into the ground and nailing boards in a horizontal position to them, the top establishing the level of the first floor.

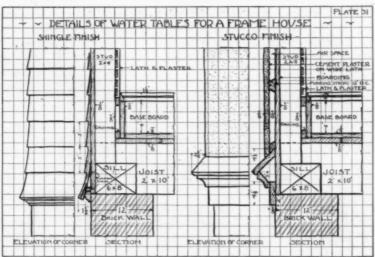
On these horizontal boards are marked accurately the outside wall lines of the home by a notch or nail, and between the opposite batter boards a line is stretched taut, with a plumb bob suspended from it. The foundation wall is laid up by these lines.

The excavation is usually made a foot larger all around than the outside dimensions of the cellar, thus leaving a foot space outside the wall, and afterward filled in as shown in the plate. A drain pipe should be laid in the bottom of the excavation outside the wall. The cost of excavating varies in different localities. The governing factors are experience and judgment. Excavating is usually priced by the cubic yard.









GOOD IDEAS JONES

Two examples of underpinning are shown, brick with air space, to keep the cellar warm and dry, and ashlar granite with brick filling. Two examples of girder supports are shown.

PLATE XXIX.

This plate shows the underpinning opening for cellar window, also the construction of the water table.

It is recommended that the teacher study these two plates, and be able to sketch them on the blackboard to illustrate his talk in connection with the subject of building.

PLATE XXX.

This plate shows the construction of a cellar window and water table, the latter being a prominent feature in the outside finish of a frame house. In design, it forms the union or connection between the house and foundation. For use it serves as a protection from the weather, and throws off the water that runs down the side of the house to the ground away from the underpinning. This plate is drawn 1½° to the 1' and a 12" x 18" border line. Draw first a freehand sketch on cross-section paper.

PLATE XXXI.

This plate shows two types of water tables for a frame house, to be drawn as one plate or two separate plates following out the idea of Plate XXX.

The water table in the shingle-finished house consists of furring strips and moulding nailed to the outside boarding, throwing the lower courses of shingles outward. Shingles are 16" long, 3-8" at the butt, and laid 5" to $5\frac{1}{2}$ " to the weather.

In the stucco-finished house the usual water table is shown. Extreme care must be taken in securing the wire lath and plaster to the sloping board of the water table.

It is recommended that this plate be drawn freehand on cross-section paper from blackboard data.

HARRY LEROY JONES

DERECTOR OF MANUAL ARTS, SOMERVILLE, MASS.

MISCELLANEOUS

ILLUSTRATIVE DRAWING. In every month the illustration of the rhymes and jingles used in the language lessons may be continued with profit. Miss Cleaveland, in Plate XIV, adds to the "Good Zoo" four drawings of a

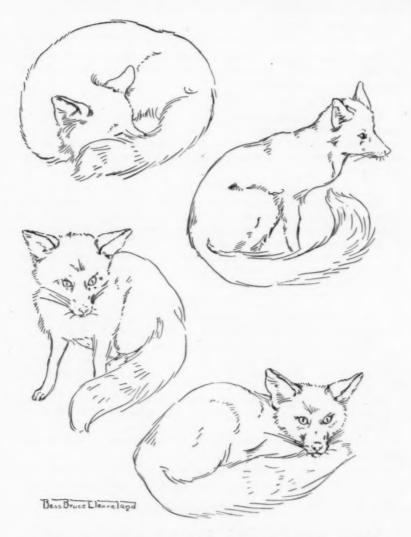


Plate XIV. Four studies of a young fox. Pen drawings by Bess Bruce Cleaveland.



Plate XV. A portrait of a red fox. A pencil drawing by Henry Turner Bailey.



Plate XVI. The blossoms of the shagbark hickory. A pencil and wash drawing by Fioy Campbell, Kanaas City, Mo.

GOOD IDEAS EDITOR

young fox. This is probably the fox that "ran off to his den, Oh." It may be the "Br'er Fox" of Uncle Remus, albeit in his youth. Plate XV gives a portrait study of a somewhat older fox in which the proverbially sly and cunning nature of the fox appears in his face.

TREE FLOWERS. The pupils in the upper grammar grades and in the lower grades of the high school ought not to overlook, during the month of



Plate XVII. A bouquet of apple blossoms, arranged and photographed by Mr. Bailey.

May, the fascinating subjects of study furnished by the flowering forest trees. Plate XVI is a drawing of a shagbark hickory spray in pencil with washes of water color, by Miss Floy Campbell, of Kansas City, Mo. It is a model drawing from a living piece of still life.

FLOWER ARRANGEMENT. The educational value and the pleasure derived by children in the making of bouquets ought not to be denied them during the month of May. Some teachers divide the school into committees of two pupils each, each committee being held responsible for a bouquet to



Plate XVIII. A decorative border for the blackboard and a blackboard calendar for the month of May. 954

GOOD IDEAS EDITOR

stand upon the teacher's desk, or elsewhere in the schoolroom, for a single day. The bouquet becomes a problem in design, controlled by the following rules: 1. The bouquet shall consist of flowers of one kind. (Occasionally two, when the combination can be defended.) 2. They must be placed in a receptacle of the right color and form to hold them as nearly as possible in the position in which they grew, and to enhance their beauty. 3. The bouquet must present a well balanced whole with a center of interest. 4. The foreground and background must be properly related in color and value to the bouquet to still further enhance its beauty. Plate XVII is a good example of a well arranged bouquet illustrating these rules, a bouquet of apple blossoms.

BLACKBOARD BORDER. May is the month when the trouting season opens, and the small boy goes fishing again. The fish combined with the wave scroll, a venerable symbol of water, is the motive for the border. The fishhook is introduced incidentally as a part of the design. Draw one fish and one section of the wave scroll. Trace this upon bond paper, perforate the outline, and transfer the design, repeating it as many times as may be necessary. In making the drawing be especially careful to maintain the relationship between the curves. A graceful flow of line is essential in a border of this character.

CALENDAR. The seed-pack which forms the motive of the decorative panel this month is the fruit stalk of the sensitive fern. Strictly speaking, the little brown pods which crowded together produce the heads are spore cases. These fruiting fronds persist until after the new growths are developed. This fern, found in low, moist woodlands and swamps, is never so handsome as in its early youth when the "fiddle heads" appear. The developed fronds are rather coarse and ragged in appearance.



JUST HOW TO DO IT



NOTES ON WAYS AND MEANS IN THE ARTS AND CRAFTS

By GEORGE WILLIAM EGGERS

DIRECTOR OF THE ART DEPARTMENT OF THE CHICAGO NORMAL COLLEGE

These notes began in the April number and will be continued until all the materials and processes employed in art and craft work in the public schools have been described and illustrated.

The EDYTOR.

The stencil is a plate of any thin material such as paper, metal, celluloid, leather, etc., provided with openings whose shape and arrangement form the pattern. This is laid over the article to which the stencil is to be applied and the color brushed, sprayed, rubbed or dusted over it, the holes admitting the color to the object in the forms and spots desired. (Fig. 5.) Stencils may be tested by using charcoal dust on the finger to secure experimental results. The color used in stenciling may be 1, oil-color, "cut" with gasolene or turpentine and applied with a stencil brush; 2, dye or water-color applied in the same manner, or else sprayed on with an atomizer or by "brush spraying" (Fig. 7); 3, colored paste, applied by means of a cloth bag through which the paste will ooze; 4, chalk dust, applied in the same manner, the dust sifting through the bag when the bag is patted against the stencil.

A stencil may also be used as a guide for a pencil outline which may afterward be filled in with color. This, however, seems a less craftsmanlike device.

In cutting a stencil for a repeat pattern, all, or a large number of the repeats may be cut in a large sheet of stencil-paper, and, stenciled without the paper being moved. Again, the unit may be cut just once and moved for each repeat. This gives more control over the unit and, on the whole, seems the more intelligent method, since it puts the burden of responsibility upon the skill and thought involved in placing and not upon mere mechanical labor-

The templet (or template) may be thought of as the reverse of the stencil, since a stencil is usually a sheet in which the unit is an opening. In the templet the sheet is cut to the form of the unit. (Fig. 6.) The shape is drawn around the templet, usually with a pencil or similar sharp drawing instrument.

The print-block is usually made of metal or wood and offers a printing-face of two or more planes. One of these, covered with ink or color, comes into contact with the material upon which the printing is to be done and leaves there

an exact impression of its shape. (Fig. 8.) In schools we have to do chiefly with the wood block, although there are doubtless undeveloped possibilities in the various aspects of etching, which will soon be found valuable. The wood block in its simpler form (like that of the Japanese block-prints) is cut on the side of the piece—the plank-section, so-called. The making of a block of this kind is always a pretty difficult problem for the grades since it involves a very exacting form of wood-carving.

The cutting of the block may be somewhat simplified if ply-wood is used—that is wood made up of several thicknesses. Such wood is sometimes used in pyrography. 1. On the outer section—which may be about one-sixteenth of an inch in thickness—draw or trace your design. 2. Follow the outline



Fig. 5. A Japanese stencil and a proof from it. Fig. 6. A stencil cut from paper and a templet from the same unit.

with a clean knife-cut all the way around your design; for this purpose a small, thin, sharp blade is best. Cut clear through the top surface or ply. 3. For the "black" parts—or, more properly speaking, the parts which are to come in contact with the paper, leave the original surface of your block undisturbed. For the blank parts of your print, the whites, remove the top or surface ply. This kind of a block may be injured by moisture attacking the glue and separating the plies. This can be in great measure avoided by: (a) using only oil-color in printing with the block; (b) giving the block a coat of oil paint, varnish or at least shellac before putting it to use at all. Instead of cutting the outlines of the design with a knife they may be burned into the block with the fire-point (pyrography). In this case it is necessary to dampen the surface of the block slightly before applying the fire-point, as the edges will burn rounding and destroy the subtlety of the outline otherwise. These sug-

gestions for the use of ply-wood were first given to the writer several years ago by Mr. George Koch, the painter, by whom they were doubtless originated.

A further application of the ply-principle in wood block construction is as follows: Use two plies. One, a wooden block, smooth and true; the other, a heavy sheet of firm cardboard. From the cardboard cut your design as if making a templet. (This device gives more freedom of form, however, than the templet.) Glue the cardboard to the block after having cut your design in the cardboard. The cardboard gives the printing surface. The wood does not come in contact with the color. It forms only a base for and a means of handling the cardboard.

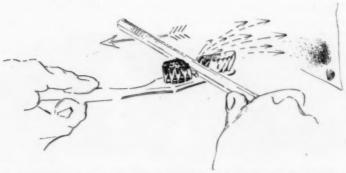


Fig. 7. Brush spraying with a tooth-brush. The pencil moves in the direction of the larger arrow. The ink is sprayed in the direction of the smaller arrows.

Having discussed the technic of block making, a word about transferring the design to the block may be of interest. A number of ways of doing this suggest themselves. One of the best is as follows: 1. Paint your design on rice-paper (or a similar thin paper) with waterproof india-ink. 2. Glue this drawing firmly to the block, face down. The paper will in most cases disappear giving an appearance as if the design had been painted directly upon the block. The block is now ready for cutting. Other devices are self-evident.

In printing the block a good contact is essential. This can be secured in either of two ways. (a) Bringing the block to the goods. 1. Lay the goods to be printed, over a stack of soft smooth sheets of paper or over a layer of canton flannel. 2. Ink the block. 3. Bring the block firmly into its proper place on the goods. Strike the block a light smart blow with a small

mallet. (b) Bringing the material to the block. 1. Lay the block on a firm level surface, face up. It is well to have a few sheets of paper or thicknesses of cloth under it. 2. Ink the block. 3. Bring the dampened paper or other material into contact with the surface of the block. 4. Lay over it a few thicknesses of paper. 5. Rub over the whole with (a) a broad flat wooden block somewhat corrugated, or (b) with the palm of the hand. The Japanese sometimes perform this operation with the point of the elbow.

Inking the block. This can be accomplished best with a brush. The block may be wiped in places where it is desired to have the color print lightly. Do not try to get lightness of color through imperfect contact or the beauty of the edges will be destroyed. The Japanese secure wonderful gradations of color by wiping the freshly inked block. A pad having a slightly yielding surface, or a printers' proof roller, charged with ink, may also be used.

Substitutes. There are some substitutes for block cutting other than those described above, and less difficult technically. These would be more important if it were necessary for the children to do block-printing in the lower grades. There is enough to learn in the realm of drawing and composition and color to keep them busy and interested, however, without recourse to work involving the subtleties of mind found only in older children.

One substitute, however, which is quite useful even for older children is the use of *heavy linoleum or cork-board* instead of wood, for printing blocks. Others, such as the use of carrots, potatoes and other vegetables, would seem almost to divert the minds of children away from a true respect for the difficulties of refined technical experience.



Fig. 8. A block containing a unit cut upon its face for repetition by printing. P. The printing surface of the block.

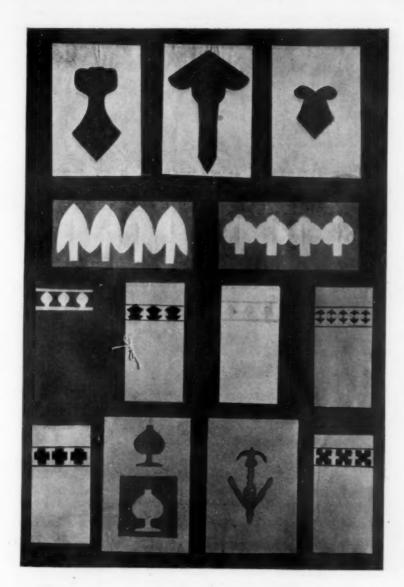


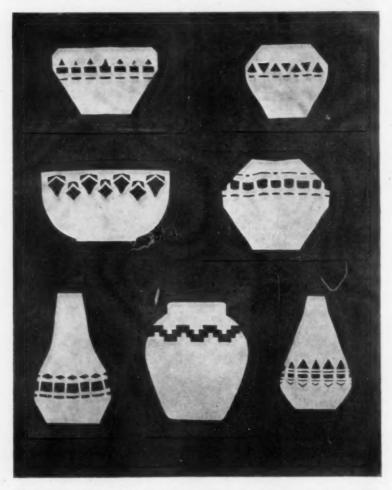
AN EXHIBIT OF WORK IN DESIGN FROM THE ELEMENTARY SCHOOLS OF MINNEAPOLIS, MINNESOTA

MISS M. EMMA ROBERTS

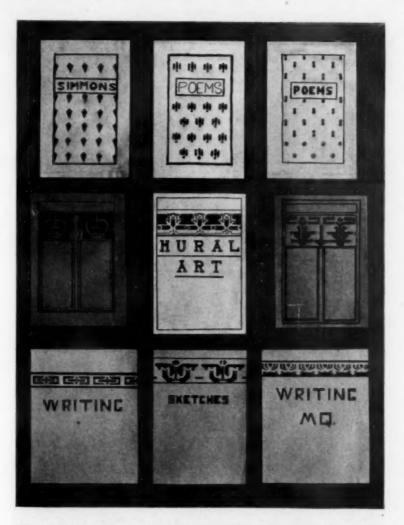
SUPERVISOR OF DRAWING

M INNEAPOLIS, the prosperous Miller of the Northwest, has been for many years a leader in art education. The reputation its art and craft work received under the supervision of Miss Bonnie E. Snow has been increased and extended under the strong personality of the present supervisor, whose work is characterized by originality, vigor, and all round excellence. A successful Handicraft Guild and a new and promising Art Society add to the city's distinction as an art-educational center.

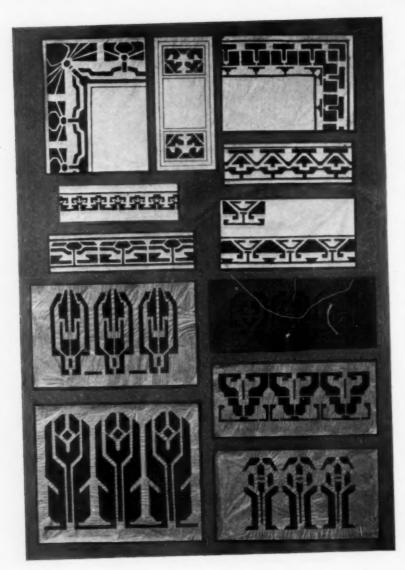


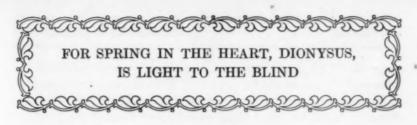


The preceding plate exhibits work in paper-cutting and water color from the first three grades primary. This plate shows novel results secured by paper folding and cutting. Sixth grade students produce these admirable designs for the ornamentation of vases and bowls.



This plate contains, in the upper row, book covers by third grade children, and in the lower part, cover designs by seventh grade children. The designs were laid out in pencil and finished in ink. The following plate contains designs for stencil work and block printing by eighth grade children.





EDITORIAL

LURTHER consideration of Rhyme as an element of beauty will lead to the discovery that it is not the mark of the highest excellence in poetry, nor the most inclusive law of arrangement in nature or in art. Anyone can make rhymes, but only poets write great poetry. Anybody can produce a fairly acceptable design by limiting himself to the vertical and horizontal; but the great composers in the arts have never confined themselves within a net. They seem to have been as free as Nature herself. Their freedom always stops short of chaos, however, for true freedom is liberty under law. The law in this case is Radiation, the eighth Element of Beauty.

VIII RADIATION

In a line of poetry, such, for example, as the opening line of Gray's Elegy,

The curfew tolls the knell of 'parting' day, the vowel sounds in the accented syllables,—the sounds indicated by the groups of letters in italics,—are arranged in such a way that the vocal organs form them easily in succession. The sequence in the line cited may be expressed thus:

ur o eh ah a

If the sequence, a a a a a, were to be expressed in line it might be represented as at A in Plate I. The sequence in the first line of the Elegy would then have to be expressed

as at B. This is what might be called a vocal radiation as shown at C, or, rearranged, at D. This sequence of opening and closing vowel sounds, rising and falling, as it were, through the lines, is a chief element of beauty in poetry.

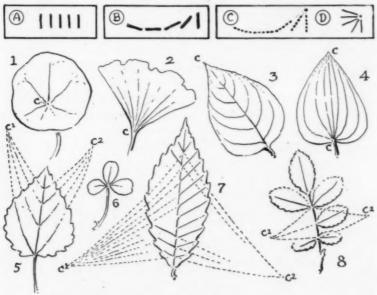


Plate I.

It is like the successive rising and falling of the horses' heads in the Parthenon frieze.

Ruskin has pointed out certain embodiments of this law in the fifth volume of Modern Painters, in Proserpina, and in Elements of Drawing. So far-reaching is its influence, one is tempted to say that all the principles of composition of line in nature and art are reducible to Rhyme and Radiation.

Radiation may be said to manifest itself in two ways: Geometrically, as in the circle and in its derivatives, the regular polygons; and Freely, as in the fingers of the hand in any position. Plate II indicates a few of these "fans" of radiating lines, visible and invisible, in that marvel of design. Geometric radiation is the law in crystalline forms, in plant structure in plans (cross sections and the regular

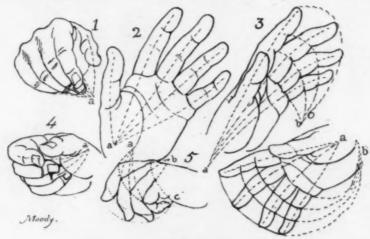


Plate II.

flowers), and in the radiates. Free radiation is the law in almost everything else.

In leaf forms free radiation is sometimes from a point within the leaf, as in the nasturtium (see Plate I, Figure 1, c); from the end of the lower point as in the ginkgo leaf (2), the maple, and many others; from the upper point, as in the buttonbush (3), the ash leaflets, etc.; from both points, as in the smilax (4), plantain, arum, and other endogenous plants. The palmately compound leaves, of which

the clover (6) is a type, are all related to 1 and 2 in arrangement. Other simple leaves are controlled by two centers outside the leaf and above it, as exemplified in the large-toothed poplar (5). In such cases the veins on the right side are controlled by the center on that side; on the left side by a center on the left. In still other cases the two centers are outside and below, as in the beech (7). In this case the veins on one side are controlled by the center on



Plate III.

the opposite side. All the pinnately compound leaves, of which the rose (8) is an example, are controlled in this way.

The same types of arrangement reappear in the trees, Plate III. The palm is like a palmately compound leaf; the juniper (2) is like the nasturtium leaf; the birches (3) are like the ginkgo leaf; the young cypress (4) like the button-bush leaf; the young maple (5) is like the maple leaf; the elm (6) like the ginkgo leaf whirled and grown until every vein droops; the pine (7) is like the pinnately compound leaves. Clumps of growth such as the snowball bush (8), the barberry, the syringa, the raspberry, etc., present a

diffuse radiation, a radiation from a moving point, as it were, or radiation from the top of a bundle of parallel lines. Children seldom, if ever, draw plant forms correctly unless they perceive the reign of this law within the parts.



Plate IV.

The manifestations of this law in shell forms, wings, and other parts in animal structure, are of extraordinary beauty. The drawings in Plate IV, by F. W. Moody, will serve to illustrate this. In the lower right quarter of the plate he shows various other forms of diffuse radiation, all

of which are exemplified in the higher forms in nature and in historic ornament: The acanthus foliage is this law itself in visible form.

Radiation is the law in all beautiful drapery. Plate



Plate V.

V, by Moody,* gives examples of this from both the Classic and the Renaissance periods.

Radiation is the law in all pictorial art not dominated by the law of Rhyme. Plate VI shows this in two typical

^{*}All the drawings by Moody are taken from his invaluable little manual, "Lectures and Lessons on Art," published by George Bell & Sons, London.

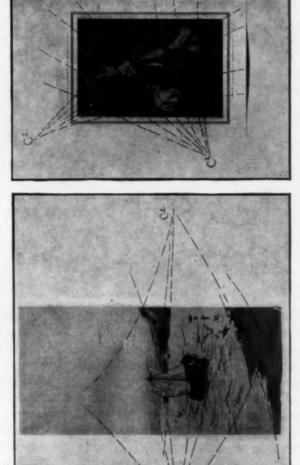


Plate VI. A Mataumoto print, Fuji in the distance, and William II of Nassau by Van Dyck. The centers of radiation are in both instances outside the field of the picture. Of course this is not always the case. In Guido Reni's St. Michael they are within the area, as they are in Turner's Old Temeraire and many other pictures.

examples, one from oriental art, and one from occidental art. The "fans" are like those in the lower leaves on Plate I. All the rules of composition given in the various books on the subject deal with superficial aspects of the working out of the two fundamental laws of Rhyme and Radiation. Often in the great works of art, as in nature, both appear together; one dominant, the other subordinate. In the two pictures reproduced in the plate a horizontal (in the horizon of one and in the eyes—the supreme feature—of the other) and a vertical (in the mast in one and in the principal line of the body in the other) appear as prominent lines, rhyming with the frame lines, to "steady" the picture.

The law of Radiation is exemplified in the Parthenon, in the placing of the axes of columns, in the shafts themselves, in the pediments and their sculpture, in the details of the great frieze, and in every metope. The same law controls all the details of the Gothic cathedrals not otherwise con-

trolled by the law of Rhyme.

A perception of the importance of Rhyme and Radiation as elements of beauty in design, in the making of groups for pictorial drawing, in the selection of subjects for outdoor sketching, in the hanging of pictures, in the arrangement of flowers in vases; in short, in every phase of art and craft, will act like magic in eliminating scribble, and "feeling around," and "gambling" of all sorts.

Brother, sweeter is the Law Than all the grace Love ever saw. We are its suppliants. By it, we Draw the breath of eternity.

The design on the cover this month is taken from a panel that adorns one of the pedestals by the side of Michelangelo's Moses in the church of San Pietro in Vinculi at

Rome. The color scheme is from a border in Limoges' painted enamel of the sixteenth century in the Cluny Museum, Paris.

EDITOR

Design is the chief topic of this number. During the last forty years that topic in the public schools has been in a perpetual flux. It's not so very far, as the crow flies, from Walter Smith's "industrial design" to the "squared-up pattern" on a modern school bag; but as we have come our course has been as crooked as a creek in a salt marsh. On the whole our work in design was never better, certainly never more promising. It will improve rapidly if we continue to interrogate idea, material, and process, and have a constantly rising standard of excellence. Every teacher of drawing in the country ought to see the exhibition of modern German applied art, first shown at the Free Public Library, Newark, N. J., under the direction of John Cotton Dana. It is a most stimulating show, with warnings we should heed, but with brilliant achievements we should semulate. If that show happens to come anywhere near you, see it.

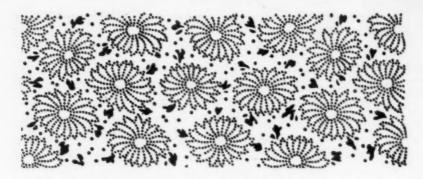
The frontispiece this month is from one of the sections of the Holy Grail decoration by Edwin A. Abbey in the Boston Public Library. It shows Galahad departing from the land he has delivered from the spell, and where he might have remained at ease, held in high esteem. His quest, however, would not permit such a life, and forth he goes. The Loathely Damsel, now made whole, restored to beauty and goodness, kneels, clad in a lilac gown, and prays for his success. Priests and people alike express their sorrow and their devotion as he rides away on his white horse, conquering and to conquer. He is the type of fine young manhood everywhere and always, a type of the human spirit at its best, following the gleam, guided forever by its ideal, search-

ing for the Highest. Such a picture as this is desirable for the walls of schoolrooms, especially in Grammar and High Schools. It is difficult to choose pictures wisely for this purpose, for the considerations affecting a choice cannot be limited to questions of good art and representative periods. Will a proposed picture interest the boys and girls that are to see it day in and day out? Will they understand it or care whether they understand it? However good the art, if it does not interest the pupil, bare walls, well tinted, would serve as well. Examples of Classical or Medieval art, although excellent, sometimes fail in effect because the artists who produced them painted with feelings and sympathies unknown to American boys and girls. In European art Justice is represented with her eyes bandaged. Edward Simmons, in our own day, paints a Justice for a New York court with eyes unbound and having clear vision. To a man who asked him why he had thus departed from tradition Mr. Simmons replied, "I think Justice should have her eyes wide open, particularly in the New York Criminal Court House." Which of these two conceptions of Justice will appeal most to our pupils? Examples of independent thought and fresh insight on the part of American artists can easily be multiplied. Here, for example, is the legend of the Holy Grail, peculiarly the heritage of the Anglo-Saxon. interpreted by Tennyson into musical verse, and translated by Abbey into inspiring pictures which appeal strongly to the boys and girls of our own time. They love this advancing Galahad better than the hesitating, pondering Galahad of Watts. America's watchword is, "Forward!" This frontispiece is presented to the readers of The School Arts Book with the compliments of Messrs. Curtis & Cameron, for many years now the foremost publishers of representative American art, who have achieved marked success in making reproductions in the extra large sizes required for proper effect on schoolroom walls.

May is pre-eminently the Bird Month. As teachers of art we cannot over-emphasize the importance of knowing and loving the wild birds, those exquisite masterpieces of what Plato called the Divine Art. In the glow of "birding" before breakfast on a morning in May I sometimes wish that every teacher in the United States could be out every morning during the month with eye and ear adjusted to the joyful pageant. Among the best books of reference for beginners are the following: For the Pacific Slope: A First Book of Birds of Oregon and Washington, by William R. Lord; Handbook of Birds of the Western United States, by Mrs. Florence Merriam Bailey. For the rest of the country, north and south: Handbook of the Birds of Eastern North America, by Frank M. Chapman. A Guide to the Birds of New England and New York, by Ralph Hoffman, is the most satisfactory book for that section alone.

Let us lead our children every spring to

Greet with joy the choral trains
Fresh from palms and Cuba's canes.
Best gems of Nature's cabinet,
With dews of tropic morning wet,
Beloved of children, bards and Spring,
O birds, your perfect virtues bring,
Your song, your forms, your rhythmic flight,
Your manners for the heart's delight,
Nestle in hedge, or barn, or roof,
Here weave your chamber weather-proof,
Forgive our harms, and condescend
To man, as to a lubber friend,
And, generous, teach his awkward race
Courage and probity and grace!



THE LITERATURE OF THE ARTS

BOOK REVIEWS AND NOTES

THE ART OF THE BERLIN GALLERIES. By David C. Preyer. 324 pp. 5 x 7½. 48 full-page plates in duogravure. L. C. Page & Co. \$2 net.

This volume is the eleventh in the series dealing with The Art Galleries of Europe. The author is known through two previous volumes, The Art of the Vienna Galleries, and The Art of the Netherland Galleries. The book may be described as a sketch of the history of painting from the fourteenth to the nineteenth centuries inclusive, by means of such material as the Berlin Galleries offer. The author has given, in addition, a condensed critical statement concerning the relative standing of each artist in the history of art. Enough of incident is included to make the text palatable to the leisurely sight-seer. It is a good book to have along when visiting the galleries of the German capital, as an unofficious guide who speaks good English and refrains from fairy tales.

Getting Acquainted with the Trees. By J. Horace McFarland. 242 pp. 6 x 8½. 93 photographic illustrations by the author. The Macmillan Company. \$1.68 by mail.

Here is a book made by a man who loves trees, who likes to take photographs, and who enjoys printing,—a man who appreciates so keenly nature as she is at her best that he forces her to help him violate (sometimes in delightful fashion) almost every accepted rule of the illustrator and designer. It is a good book for the teacher's desk for it cannot but lead all who know it to look at trees with fresh interest. Some of its plates are masterpieces. The swamp white oak in winter, a lone pine on the Indian River, a mature American elm, and the plate from the flowering dogwood are unsurpassed in tree pho-

tography. The title-page is a successful violation of the one rule of composition which Birge Harrison affirms to be the most fundamental and the only one he is dead sure of, namely, Thou shalt not say two things at the same time on one canvas! The teacher of design can use the book as a treasury of "Don'ts." But the children (and most adults) will like the book, nevertheless. It is sure to promote a love of our quiet and invaluable neighbors, those far descended aristocrats, the trees.

*Educational Needlecraft. By Margaret Swanson and Ann Macbeth. 136 pp. 6½ x 8½. 233 diagrams and illustrations, 6 full-page plates in color. Longmans, Green & Co. \$1.35 net.

"This book represents the first conscious and serious effort to take Needle-craft from its humble place as the Cinderella of manual arts, and to show how it may become a means of general and even of higher education." So says the preface. The effort has resulted in success. The book is an authoritative manual of the subject, well planned, written without an overplus of words, and fully illustrated. The designs are excellent,—lawful, original, adapted to the material, and well drawn. The color schemes are pleasing. The final pages give "A suggested scheme of work for an elementary school," but the book includes work so advanced as to make use of the figure in design, and with charming results. The worst thing about the book is its outside cover!

Some Fundamental Verities in Education. By Maximilian P. E. Groszmann. 118 pp. 5 x 7½. 38 illustrations. Richard G. Badger, Boston. \$1 net.

This little book, a companion to "The Career of the Child," lays special emphasis upon the manual and creative side of educational method. Part I is devoted to Motor and Sense Training, the Philosophy of the Tool, etc. Part II deals with Art Culture and Art Expression. The illustrations are, for the most part, from the work of children in the Ethical Culture School, New York City. This is the sort of book a supervisor of drawing ought to read occasionally, to keep up to date in the pedagogical side of art instruction. Here is the conclusion of the whole matter: "The right kind of art work will awaken in our children that love of harmony and order, that enthusiasm for genuineness and sincerity, that respect for the rights and characters of others, as well as for their own true nature which struggles for existence and expression;

^{*} Added to the School Arts Library of approved books.

in short, that spiritual attitude which alone will render their lives a revelation of goodness, a blessing to the world they live in, a factor in divine regeneration. The truth alone will make us free."

*Plaster Casts and How They Are Made. By Frank Forrest Frederick. 132 pp. 5 x 7½. 56 illustrations. The William T. Comsteck Co., New York. \$1.56 by mail.

The fact that a third edition of this standard handbook has appeared is sufficient comment upon its value, and the fact that no changes have been made in the original text is a proof of its excellence. The book was written to meet a definite demand, that of the art student and the amateur sculptor. It meets that demand successfully. Following its directions, anyone may do the trick. Reading the author's comments, one may become intelligent concerning plaster casts.

*Metal Work and Etching. By John D. Adams. 88 pp. 4½ x 6¾. 50 illustrations. Popular Mechanics Co., Chicago. 50 cents.

One of the handbooks composed of reprints from Popular Mechanics Magazine, "written so you can understand it," this little volume tells the secrets of decorative etching. The designs it offers are, with but few exceptions, sensible and pleasing. Many are excellent. The plates are clear, the text without verbiage. Without doubt it is the best handbook of the subject, a subject which deserves the consideration of public school teachers who want to see more "real results" in design.

JOURNAL OF PROCEEDINGS AND ADDRESSES, NATIONAL EDUCATION ASSOCIATION, (48th Annual Meeting, San Francisco), 1911. 1172 pp. 6 x 9. Published by the Association, Winona, Minn.

The section devoted to Manual Training and Art Education contains much for those looking for arguments in favor of these topics, and for those who wish to keep posted in this rapidly developing field of educational activity. Some of the papers are delightful reading. Miss Gearhart discusses art instruction in relation to the imagination; Mr. Boone, art's service in scientific development; Professor Clark of Stanford University, art in the public schools as a necessity of civic perfection. Problems in manual and household arts are discussed by Mr. Guillon of Berkeley, Cal., Miss Johnson of Watertown, N. Y., Miss Clark of Oakland, Cal., and others. A report on college

^{*} Added to the School Arts Library of approved books.

entrance requirements in the arts, on industrial educational standards in Europe, together with papers by Mr. Connelley of Pittsburgh, Pa., Mr. Sensor of Trenton, N. J., and Mr. Gerwig of Allegheny, Pa., make this volume of genuine value to supervisors of drawing and other manual arts.

Songs in Season for Primary and Intermediate Grades. By Marian M. George, Lydia Avery Coonley, and others. 144 pp. 6 x 9. A. Flanagan Co., Chicago. In paper covers 50 cents, in cloth binding 75 cents.

The introductory pages of this useful book tell how to make use of music on Mother's Day, Labor Day, May Day, Bird Day, Columbus Day, Hallowe'en or Brownie Day, Arbor Day, Birthdays, Thanksgiving, Christmas, etc. The songs by Mrs. Coonley (now Mrs. Ward) are clever, joyous, and good for children. The music by various composers is singable and sweet. The book deserves widespread popularity. It is especially to be commended as furnishing material for special school programs where "something different" is desirable.

Our Flag. By Lydia Avery Coonley, with music by George F. Root. 82 pp. 534 x 7½. John Church Company. 40 cents.

As an entertainment to raise money for the expenses of the graduating class hardly anything more pleasing could be found than this patriotic cantata to be sung on Flag Day, June 14th. Suggestions are given for the making of costumes, scenery, etc. The setting may be simple or elaborate. In any case the clever libretto and the singable music will insure the success of the entertainment.

OBJECT DRAWING. By Frank J. Darrah. 12 plates. 8½ x 10½. The Davis Press, Worcester. 50 cents.

This portfolio contains reproductions of bold pencil drawings by Mr. Darrah, from pottery and common objects arranged in pleasing groups. They aim to help in the teaching of pencil rendering in outline and especially in light and shade. In every case the handling is obvious. The student is never left in doubt as to direction of stroke. For this reason, as well as for their grouping of objects, they will prove helpful to beginners.

THE IDEALS OF INDIAN ART. By E. B. Havell. An authoritative study of the art of India, considered from the esthetic rather than from the archaeological point of view. Illustrated. E. P. Dutton & Co. \$5 net.

On the Laws of Japanese Painting: An Introduction to the Study of the Art of Japan. By Henry P. Bowle, with prefatory remarks by Iwaya Sazanami and Hirai Kinza. A study of the laws of Japanese painting by an author who has mastered the actual technique by art study in Japan. Illustrated. Paul Elder & Co. \$3.50 net.

A HISTORY OF ARCHITECTURAL DEVELOPMENT. By F. M. Simpson. Volume III., The Renaissance in Italy, France, and England. Illustrated. Longmans, Green & Co. \$6 net.



MAY.

By Professor Kleukens,

Darmstadt.

Courtesy of the Inland Printer.

CORRESPONDENCE

DEAR MR. BAILEY:

Meridian, Miss.

I am sending my next year's subscription, as I do not care to miss a number; I have now about three years of the School Arts and find them so very useful as reference books. To aid me in looking over them I have made and bound quite a handy little book that I call my "School Arts Guide." Its pages are filled with different headings, for instance "Pictorial Drawings"; under this head are the volumes where articles are to be found. In this way my three years' subscriptions are always handy and I have found this guide quite a help.

With best wishes for the success of The School Arts the coming year,

Very truly, Bessie R. Murphy, Supervisor of Drawing.

Apropos of this letter it may be well to announce an announcement soon to be made concerning a complete working index of the first eleven volumes of The School Arts Book now approaching completion, by Mr. William J. Edwards of Malden, Massachusetts. This index was made primarily for Mr. Edwards' teachers. A complete file of the eleven volumes of The School Arts Book is to be found in every school building in the city. It is the most used set of books in the teachers' reference library. The School Arts Publishing Company will make an announcement in the near future concerning the publication of this index.

—Editor.

DEAR MR. BAILEY:

Rochester, N. Y.

I want to congratulate you on that rhythm article in The School Arts Book. It is certainly a fine presentation of the subject and I am happy to endorse every word. If anybody takes any exception to it refer them to me. A subject that belongs in that category is the proper slants for lettering. This of course is angle harmony and is fulfilled when the hypothenuse, base and perpendicular of the triangle formed by the horizontal line of the lettering, the vertical line of the sheet and the slant line or axis of the letters have a common factor not too small. This subject was first brought to my attention by the fact, that letters made with the 30-60 triangle never looked well. It only needs straightening up about 1½ degree to make it all right. Another good angle is about 64 degrees but angles in between don't look right. There is one angle about 5 degrees away from vertical that looks all right but I haven't made exact measurements yet. This must have some bearing in line composition; it at least suggests the reason why some perspective examples

are so ugly. Your statement that everything in music is either three time or two time is almost true. I know of a few cases of five time and seven time, but they are rare and difficult of execution.

Yours sincerely,

Schuyler Bull.



211 North Church St., Grass Valley, Cal.

MY DEAR MR. BAILEY:

I am sending a photo of the latest work for our doll. The first year the collection numbered two hundred articles; last year five hundred, and this year fifteen hundred. The work was done by pupils in Grades 1 to 7. The boys in one school contributed three hundred well-made plant-markers, cordwinders, calendar mounts, memorandum backs, brackets and match-holders, besides some furniture.

Upon invitation we used the show-windows of the largest dry goods store in town. The flash light photo, though far from perfect, gives a good view of some articles.

The pupils were asked what they had learned during the time devoted to work for the doll. The following, culled from the children's written replies, are representative answers from Grades 5, 6, and 7.

To sew.

To sew neatly.

To sew by hand.

To sew and to help mother, and I learned to write better and draw better while learning to sew.

To help mother by mending my own clothes.

To sew better and to do everything better.

Needlework will teach me to make money by making other people's clothes, and to save money by making my own clothes.

Needlework is a pastime and is as interesting as a game. In a game you have pleasure for the time only, but in needlework you have something to last.

To follow directions.

To be accurate.

To be careful.

To be patient.

To be useful.

To be handy around the house.

To mend household articles.

To mend the fences and chicken house.

To make correct measurements.

I have learned to make even edges and square corners.

Woodwork develops the muscle.

I have learned to handle tools and I want to do more of this kind of work.

I have learned to have better lessons and to be better in deportment.

I like woodwork because it is fun and because I think I am getting some good for the future.

I have learned that even a scrap can be made of use.

I found that an ugly piece of wood can be made beautiful.

I like woodwork because it teaches me to do things.

When grown I shall not be lazy.

I have learned that if I try to do a thing I can do it well.

It is pleasant to know many things.

Though a boy wants to be a carpenter, he knows he cannot make a house or a fence, but in this woodwork he finds he can make something, as dolls' furniture, and he finds he can make bigger and bigger things and some day he will find he can do a man's work and earn a living.

I like it because in the evenings and on rainy Saturdays it gives me just what I wanted—something to pass the time and keep me out of mischief.

I always wanted to make things, but before this something would always go wrong.

It will be easier to become a carpenter or a cabinet maker.

I have learned that to make things right, I must think.

I like woodwork because it is interesting and keeps me in the house in the evenings when otherwise I would be on the streets.

I have learned to be careful, to be patient, to make useful things, and to pass the time by doing things that are not mischievous.

We shall continue this work until we can have a fully equipped manual training department.

You may not care for any of this for The School Arts Book but we thought you would be interested in our progress.

Very truly.

Grace E. Everett.

DEAR MR. BAILEY:

Yarmouth, N. S.

With the ordinary metal or wooden sketching box, one may dispense with an easel when painting in the open air, and thus have one article less to carry. There are two objections to the sketching box, but both can be easily overcome, as shown herewith. The first is that the receptacle for panels is so small that the maximum size is about $13 \times 9\frac{1}{2}$ inches, and the second is that there is no adequate way provided by which the cover of the box, with the sketch inside it, may be made rigid in windy weather.

In preparing my own panels, I use binders' board, size 20" x 30", which I have cut into four pieces 10" x 15" each. This is about as small a board as one would care to use. To carry these, I have made a mitred frame with a tongue in the inside, so that two panels may be carried facing each other. Fig. 1.

The cover of the sketching box is usually kept open by a piece of wire bent at either end, one end of which is passed through a hole in the right edge of the cover and the other through a hole in the right edge of the box. This device is utterly unreliable, as everyone knows. Have corresponding holes made in the left margins of the box and cover, insert the mitred frame, held vertically,

inside the front edge, or rim, of the box, allow the top of the frame to come under the rim of the cover, put in a piece of picture cord on each side to take the place of the discarded piece of wire. This will secure the cover perfectly against its being closed by the wind. The frame can be removed and replaced without loosening the wire when properly adjusted. Fig. 2.

If the panel is to be painted in an upright position, a small turn button at the top and another at the bottom of the frame, placed so that a quarter turn secures the panel, easily solves that phase of the problem. If, however, the panel is to be placed horizontally, as it certainly will be in most cases, measure off two dots, one on each side on the face of the mitred frame, about four inches, say, from the bottom, and put in two ordinary screw eyes, leaving



enough of the shank of each projecting so that the panel may rest on them and allow the head of the screw eye to turn at right angles to the edge of the panel. Now set the panel upon the shanks of the screw eyes and turn the heads at right angles to the lower edge of the panel. Now insert two more screw eyes, one on each side, immediately above the panel, just allowing the panel to slip in between the upper and lower rows of screw eyes, when the heads of the latter are horizontal. Then give the upper screw eyes a quarter turn and the panel is firmly fixed. Like all good inventions, it is so very simple that one wonders why it has not always been employed. Fig. 3.

With extra screw eyes and a little gumption, a canvas 12" x 16" or larger may be secured to the panel frame, if desired, and without interfering in the least with the screw eyes already permanently located for the smaller panels.

It is, of course, understood that the sketching box is held on the knee and used as a desk—and with my device it is a rigid and reliable desk, or easel. In a very strong wind, a strap secured to the box and passed under the feet should add to the security of the outfit.

The poor landscape painter is often pictured as trudging his weary way through dust and heat along miles of country roads to his distant destination. That kind of transportation defeats its own end, for what can a tired-out artist accomplish even should he discover enchanted ground? With a good bicycle equipped with an "L. B. Automatic Handy Holder," (made in San Jose, Calif.), one is well equipped to carry a good load into the country, and do it without unnecessary fatigue. In the strong jaws of the "Handy Holder," one may carry a sketching box, the panel frame with enclosed panels, a comfortable stool with back, and a sketching coat, such as I have made out of a linen duster, dyed black to avoid reflections on the sketch. First secure the bundle with a shawl strap before putting it in the holder. The wheel seems to run better for such ballasting. The sketching box may be carried over the shoulder by a strap.

I like a light outfit, and have never used a sketching umbrella. If the sun shines on my work, I turn my seat to face the sun, and glance to right or left, as the case may be, toward the scene I am to paint. This is a practical illustration of facing a difficulty and seeing it disappear.

Yours sincerely,

G. Campbell Creelman.

MY DEAR MR. BAILEY:

At the suggestion of our assistant supervisor of drawing, I am sending this month another little booklet. This, like the others previously sent, is composed of the work of several children. Seventy-five per cent of my pupils come from homes where a foreign language is spoken. I have found that the honor of having their best papers put into book form for the Office or for The School Arts Contests appeals far more to the warm hearts of my "little aliens" than the thought of having the results to keep for their own use.

Very truly yours,

A Grade Teacher.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE OF WORK MY BEST

MARCH CONTEST

AWARDS

For the best drawings from live animals, birds, mounted specimens of birds, or butterflies, or the pose.

First Prize: Milton Bradley Company Set B. German Silver Drawing Instruments, and the Badge of the Guild.

James M. Ashe, IX, Highlands Grammar School, Holyoke, Mass.

Second Prize: Milton Bradley Company High School Box of Water Colors, and the Badge of the Guild.

Lillian Allen, IX, Dominican Academy, Fall River, Mass.

Marjorie Church, VII, Penllyn, Pa.

*Evelyn Fisher, VII, 537 Tennis Ave., Ambler, Pa.

Albert Guenther, VII, Highlands Grammar School, Holyoke, Mass.

Marguerite Nelson, VIII, Lincoln School, Urbana, Ill.

Third Prize: A Miniature Masterpiece in Frame, and the Badge of the Guild.

*Winfred B. Allen, Bangor Charles Aye, Davenport Dorothy Barr, New Orleans Sidney Gardner, Poquonnock Bridge Muriel D. Hubbard, Meriden

Bryant Mason, Urbana Anna Peterson, New Britain Nellie Rogers, New Britain Bruce Stewart, Holyoke Josephine Thibault, Fall River

Fourth Prize: The Badge of the Guild.

*Mary Bigby, Fall River Ruth Birdzell, Urbana Mildred Bradley, Meriden Robert Brode, Walla Walla Pauline Brown, Holyoke Jeanette Busey, Urbana Edward Cappellini, Flushing Helen Cathers, Ambler Dewey Furlong, New Orleans *John O. Gay, Wareham Lucy Glover, West Newton Hazel Greeley, Urbana Walter Hamann, Davenport Margaret Hannum, Holyoke Florence Heeney, Davenport Arthur Henderson, Ambler

Edward Kraessig, Louisville Ivan Layfield, Urbana Morley Leatherwood, Baltimore *Paul Lecours, Fall River William Leeds, Montelair J. Edward McAloon, Bangor Helen McDonald, Holyoke Raymond McFadden, Bangor Wentworth Merrill, Swampscott Ernest Pope, Holyoke Elisabeth E. Shoemaker, Ambler Paul Van Doren, Urbana Gerald Vibberts, New Britain Alfred Weaver, West Newton Ruth Wolcott, West Hartford *Kenneth Woolson, Janesville

^{*} A winner of honors in some previous contest.

MARCH CONTEST

Special Prize: The Badge of the Guild.

Isabel T. Carr, Bangor F. Gilbert Hills, Bangor Jean M. MacLean, Bangor Arthur Mulvany, Bangor Rose A. Murphy, Bangor *Walter Palmer, Noank John Ramsay, Bangor Ray Sass, Davenport

Honorable Mention: A Recognition Card.

Edgar Bachle, Meriden Slaughter Ball, New Orleans Delia Baulier, Bangor Mildred Benson, Wilkes Barre Paul Bernstein, Flushing Dora Bieber, Meriden Robert Blair, Urbana Charlotte Blanchard, Bangor Willie Breberbach, Davenport Wallace Brode, Walla Walla *Fannie Chusman, Ambler Edith Coles, Ambler John Cook, Flushing Alma Dahlgren, Bristol May Davenport, New Orleans Hazel Dewey, Holyoke Richard Diets, Holyoke Otto Dismer, Davenport Winthrop Ely, Susquehanna Aubrey Emery, Poquonnock Bridge *Cora B. Field, Bangor John Frawley, Bangor Grace Gretz, Ambler Minna Severn Gardner, Holyoke Pauline Granville, Bangor David Green, Holyoke Gertrude June Hecker, Indianapolis Arthur Helter, Newark Walter Hoag, Newark Mary Hogan, West Newton Kathleen M. Holland, Swampscott May Horn, Davenport Mabel Horrigan, Holyoke Rose Hughes, Bangor Sarah Ingram, Bristol Gertrude Kluegal, Meriden B. Ladd, New Orleans Helen Lancaster, Bangor Bertha Leclair, Fall River Aubrey Lee, Baltimore

Marie Lesher, Ambler Philips Lord, Meriden Stanley McCandless, Davenport Edmund McGlenn, Elmira James McGraw, Wilmerding *Laura McTetridge, Ambler Carrie Elva Miller, Metropolis Martha Moilanen, Calumet Dorothy Mosier, Urbana Alice Munn, Walla Walla Joseph Murch, Bangor Herman Nissen, Davenport Elsie Parson, New Britain Arthur Peters, Davenport Virginia Puliti, Holyoke Aino Rajola, Eveleth Ruth E. Ramage, Holyoke Henry J. Rawert, Louisville Walter Payne Rayner, Newton Center Linwood Reed, Swampscott Irma Richardson, Bangor Mollie Riekki, Eveleth Wilhelmina Rourke, Newton Lower Falls Joseph Salvia, West Newton Mabel Sass, Meriden *John Sayer, Louisville Margaret Sherman, West Newton Elsie Sengle, New Britain Gladys Stevens, New Britain Hugh Stringfellow, Davenport William Sutherland, Holyoke William Talvitie, Eveleth Serene Templeman, New Britain Joe Young Wah, Holyoke Kunigunde Weixer, Davenport *Merwin O. Willcox, Holyoke *Herbert Williams, Wilkes Barre Mary Williams, Calumet Walter Wilson, Holyoke Edna ----, Braddock, Pa.

^{*} A winner of honors in some previous contest.



SENDING DRAWINGS FOR THE CONTESTS

PLEASE REMEMBER

- Full name of pupil and mailing address must be on the back of each sheet.
 Otherwise how can a prize be sent straight?
- 2. If a pupil has previously received an award the drawing should bear on its face this character: with M, 4, 3, 2, or 1 in the upper portion, indicating the award already received, and in the lower portion the year in which the award was given. Thus:

 Mention in a Guild Contest, 1912."
- 3. Drawings should be sent flat, unsealed, rate one cent an ounce, and directed to Henry Turner Bailey, North Scituate, Mass.
- Stamps should be enclosed, if drawings are to be returned. Drawings not accompanied by correct amount for return postage are destroyed immediately after being passed upon by the Jury.
- 5. Drawings are marked thus by the Jury:

A blue + =It might be worse!

A blue ★ = Fair.

A red $\bigstar=$ Good. Two red stars mean better than "Good," but not quite enough better to receive an M=Honorable Mention. An M is sometimes given to those who have received a prize, for work equal to that previously submitted, but not good enough to receive a next higher prize.

- All sheets receiving a prize or a mention become the property of The School Arts Publishing Company.
- 7. Please observe these regulations.

SCHOOL ARTS SUMMER SCHOOLS

The School Arts Directory of Summer Schools of Art and Industry calling attention to the special advantages offered by the leading summer schools of the country that have good art and craft departments. Mentioning instructors who will give individual attention to earnest students. Consult these pages and choose your school.

THE AMERICAN INSTITUTE OF NORMAL METHODS

July 9 to 26, 1912.

Eastern School, New England Conservatory of Music, Boston. Mr. Wm. M. Hatch, Business Manager, 221 Columbus Avenue, Boston, Mass. Western School, Northwestern University, Evanston, Ill. Mr. F. D. Farr, Business Manager, 623 S. Wabash Avenue, Chicago, Ill.

The purpose of these schools is to equip students as specialists in public school music and drawing and to enable teachers to fill the dual position of Supervisor of Music and Drawing. The instruction is along broad lines.

In the Department of Drawing there is a two years' graded course and a post-graduate course. These courses meet the needs both of the teacher who has already become a specialist in drawing and the teacher who wishes to improve her own grade work in the subject.

The Method course outlines work for the grades and the high school. Special instruction is given in color; design and its application to leather and stencils; lettering; construction; mechanical drawing; drawing from nature, still life and life, in pencil, ink and water color; and clay modeling.

Full information may be obtained by writing to the above addresses.

BRADLEY POLYTECHNIC INSTITUTE

Peoria, Ill. June 24 to July 27. Offers 22 courses.

The distinctive characteristics of summer courses at Bradley Institute are (1) that they are practical, (2) that they are taught by experts, and (3) that enough time is given to each to accomplish definite results. Among the courses this year are Art Metalwork, House Carpentry, Factory Course in Woodworking, Bookbinding, Millinery, Dressmaking and Cooking. Send for circular.

BOOTHBAY HARBOR, MAINE, ASSOCIATED SUMMER SCHOOLS PRANG SUMMER SCHOOLS OF NORMAL ART

The Prang Company will conduct 15 Summer Schools of Normal Art so distributed throughout the United States that students may have the advantage of the practical instruction offered in these Courses without great expense. The Prang Courses in Normal Art are affiliated with many of the leading State Universities, State Normal Schools, Colleges and Art Schools of the country, and students can combine courses in other subjects with the work in Normal Art.

Prang Summer Schools in Normal Art will be conducted in the following places: Chicago, Ill.; Boothbay Harbor, Me.; Cape May, N. J.; Charlottesville, Va.; State College, Pa.; Chapel Hill, N. C.; Athens, Ga.; Gainesville, Fla.; Tallahassee, Fla.; Georgetown, Texas; Durant, Okla.; Colorado Springs, Colo.; Aberdeen, S. Dak.; Portland, Ore.; Cathedral Oaks, Calif.

The instructors in these schools will be some of the most prominent teachers of Art in the country, and the Courses offered are always practical and of immediate help to teachers of drawing as well as grade teachers in public schools.

Special attention is called to the Summer School of Normal Art which The Prang Company will conduct at Boothbay Harbor on the coast of Maine, from July 9th to August 17, 1912. This course is offered in connection with the Commonwealth School of Art and Industry, which has been located at Boothbay Harbor for a number of years. The Normal Course is under the direction of Elizabeth Garrabrant Branch, recently Supervisor of Drawing in the Newark, N. J., High School and author of "Illustrated Exercises in Design." Mrs. Branch will be assisted by Miss Marion Hamilton of the Rhode Island State Normal School, who will give courses in Elementary Manual Training, including work in Paper Folding, Paper Cutting, Cardboard Construction, Weaving and Modeling. Students taking the Prang Normal Course can arrange to take courses in Jewelry, Painting, Sketching, Modeling, Mechanical Drawing and Manual Training in the Commonwealth School of Art and Industry at a special price.

Requests for information with regard to this Normal Course should be addressed to The Prang Company, 358 Fifth Ave., New York City.

NEW YORK SCHOOL OF FINE AND APPLIED ART

Frank A. Parsons, Director. July 15 to August 24.

The Summer Session will be held this year at the Commonwealth Colony, Boothbay Harbor, Maine, instead of at Chester in the Berkshire Hills. The school will be under the direction of Mr. Frank A. Parsons, President, New York School of Fine and Applied Art, assisted by Miss Zerelda Rains of their New York faculty. Mr. Parsons will return from Europe for the purpose of giving his lectures at the school.

Courses will be offered in Interior Decoration, Costume Design, Commercial Advertising and Color. Students in any of these courses can arrange to take either The Prang Normal Art Course or any of the courses offered by The Commonwealth School of Art and Industry at special prices.

Boothbay Harbor is at the center of "the most broken coast line in the world" and is an ideal playground for teachers and Art students who wish to combine work and pleasure during the summer months.

All information with regard to the Summer Session of The New York School of Fine and Applied Art should be addressed to Miss Susan F. Bissell, Secretary, 2239 Broadway, New York.

THE COMMONWEALTH ART COLONY

Boothbay Harbor, Maine. A G. Randall, Director.

The Commonwealth Art Colony is unique. It is neither a camp, nor a summer school, of the usual type, but is an institution in a class by itself, which has been developed to meet the needs of Artists, Musicians, Authors, Professional men and others of culture and refinement, who seek rest, recreation, and congenial society, combined with a chance to study. Instruction will be given in all branches of Arts and Crafts by ten or more experienced instructors. Arrangements are made to accommodate children, parents, and all members of the family at the Colony. For further particulars, write A. G. Randall, Director of Manual Arts, 127 Daboll St., Providence, R. I.

The association of these three Art Schools at Boothbay Harbor, Maine, this coming summer makes this one of the most important centers for Art Instruction in the country. Public School teachers and Art students everywhere will be interested in this announcement.

CALIFORNIA SCHOOL OF ARTS AND CRAFTS.

June 24 to August 3rd.

The summer session of the above school offers elementary and advanced courses for art and craft workers. The regular courses will be for the training of teachers of drawing and craft work for grammar, high and special schools. The special courses will be for illustrators, and students of the fine arts; and will include such classes as advanced pen-and-ink, water-color, and oil from still life and out-of-doors, and life class. The work will be given by a corps of well-trained and experienced teachers: the students will have the benefit of the well-equipped class rooms and shops of the regular sessions. The proximity to San Francisco Bay makes an ideal climate for summer school work.

For illustrated catalog write to Frederick H. Meyer, Director, 2119 Allston Way, Berkeley, Cal.

CHASE ART CLASS IN BELGIUM. Instructor, William M. Chase.

Class will leave New York on Saturday, June 8th, landing at Antwerp, June 18th. While there, will visit the famous art museum and equally famous cathedral, The Musèe Plantin, the Steen, the Hotel de Ville, and Grand Place, and the many quaint streets, docks, etc.

On Friday, June 21st, the class will leave for Brussels. From there, they will visit Bruges. These visits will offer an endless variety of subjects for sketches. Mr. Chase will devote two days each week to criticizing the work of the class. For further information, write Mr. C. P. Townsley, 180 Claremont Ave., New York City.

CHAUTAUQUA SUMMER SCHOOL OF ARTS AND CRAFTS

Chautaugua, N. Y.

Mr. Fred Hamilton Daniels, Supervisor of Drawing, Newton, Mass., will be the director of the Chautauqua Summer School of Arts and Crafts the coming season during Mr. Bailey's absence in Europe. The faculty will include Mr. Joseph H. Greenwood, of Worcester, Mass., instructor in land-scape painting at the Worcester Art Museum, a master-teacher of this subject. Enthusiastic, sincere, and himself successful as a painter, he should have a large class on the hill above Lake Chautauqua, (the only cool place in the country last summer).

CHICAGO SCHOOL OF APPLIED AND NORMAL ART

July 29th to August 23rd.

The work this summer will be divided into two parts, that of the regular art department which will offer Drawing and Sketching from the nude and costumed model, beside Still Life and Flowers in various mediums.

The Normal Art Department will be especially helpful to teachers in all phases of applied art. Teachers should note that this school is qualified under the statutes of the State of Illinois to confer diplomas and degrees, and that it is on the list of accredited schools of the Boards of Education in Chicago and New York City. Address all inquiries to the Secretary, 606 So. Michigan Avenue, Chicago, Ill.

COLLEGE OF FINE ARTS. Univ. of Southern Calif., Los Angeles, Calif. Summer Classes under the general supervision of Dean W. L. Judson.

In addition to the Normal Art Course for teachers, there will be classes in Design, Painting, Outdoor Sketching, Metal Work, Jewelry, Weaving, Leather, Tooling, Pottery, and Sculpture. The Normal Art Course is intended to train teachers in presenting Art ideas effectively to children of the grade schools from the first to the eighth.

The design course treats of the principles of form, line and color in their application to ideas of beauty, to design Jewelry, Art Glass Fabric, Furniture, Architectural Decoration, Interior Furnishing, etc. This school offers an unusual opportunity to combine work and recreation. Write for catalog.

THE COLORADO CHAUTAUQUA SUMMER SCHOOL

Boulder, Colorado. July 4 to August 16, 1912.

Just at the edge of the Rocky Mountains, with a wonderful panorama of fertile plain in the foreground and the grandeur and inspiration of the mountains filling the background, is the home of this school. Nowhere could a more appropriate place be found for art work. The following courses are offered in the Art School; Course I. Public School Drawing for Beginners. Course II. Supervisors course in Public School Drawing. Course III. Advanced Work. Course IV. Children's Class.

The Colorado Chautauqua has been established fifteen years and is one of the best known assemblies in the country. It maintains a high grade entertainment program and a strong Summer School. The mountains are a great attraction, offering opportunities for railway excursions, mountain climbing, carriage drives and burro riding, in the midst of scenery which is world famous for its grandeur and beauty. Descriptive literature giving full particulars will be sent on request. Address the secretary, F. A. Boggess, Boulder, Colorado.

THE HANDICRAFT GUILD OF MINNEAPOLIS.

This school of Design, Handicraft and Normal Art, is one of the most flourishing and productive institutions of its kind in the country. The Normal Art Course which was instituted last fall, has proven to be a strong and attractive department of the Guild School. It is the only Normal Art School in the great Northwest and it is safe to say that students who are graduated from this progressive institution where theory and practice are so closely related, will not only be fitted to actually do things in Art, but will be able to teach others as well. A request for illustrated circular, addressed to Miss Florence Wales, Secretary, will bring to anyone an unusually attractive and instructive prospectus.

THE HARVARD UNIVERSITY SUMMER SCHOOL

July 2nd to August. 13th.

A rare opportunity to take courses in Design and Representation in Fine Arts under Doctor Denman W. Ross, and, of course, a chance to be in touch, not only with the great Summer School of Harvard University, but also an opportunity to visit many places in the vicinity of Boston which mean so much to a teacher. There will be especially conducted excursions to the great Museum collections and to places of Historical Literary interest in Eastern Massachusetts.

For further information write J. H. Ropes, Dean, '38 University Hall, Cambridge, Mass.

MARTHA'S VINEYARD SCHOOL OF ART

Vineyard Haven, Mass. Arthur R. Freedlander, Instructor.

Eighth season commences June 20th, 1912.

This is a delightful locality and a capital school for instruction in Landscape, Marine, Figure Painting, and Portraiture. One doesn't have to search for models nor background. Vineyard Haven provides both. This summer there will be a special course for students in Architecture to develop facility in the use of Water Colors and Washes. Miss Helen Jackson will conduct a class for children.

Address Mr. Arthur R. Freedlander, 40 W. 80th St., New York City.

NEW YORK UNIVERSITY SUMMER SCHOOL

University Heights, New York City. July 1st to 20th.

The New York University offers in its Summer School Art Department two courses under Dr. James Parton Haney, Director of Art in the High Schools of New York City. Each course contains sixty hours of work, and each offers elective work in the Practice of Design. Students who do not wish the studio practice can take the lectures on Design without the studio work.

The first course includes, with the Practice of Design (commercial problems, lettering, poster work, etc.), a new thirty hour course in Practical Aesthetics—Art Study and Appreciation. The second course offers the design work combined with a thirty-hour course in the Method of Teaching Drawing and Design. Excellent studio accommodations are offered for the practical work.

Beside the art courses there are several courses in shop work. All are described in an illustrated bulletin, which has a complete synopsis of each course. This will be sent on application to Prof. James E. Lough, Director of the New York University Summer School, Washington Square, New York City.

THE OLD COLONY UNION SUMMER SESSION

Bourne, Cape Cod, Mass.

Wishes to notify its members that to them free instruction will be given in the following courses—10 lessons in each course: Design, Woodworking, Basketry, Hand Loom Weaving, Reticelli, Embroidery, Lace Making, Crochet, Rug Making. The Union has an excellent Club House containing a reading and writing room for members, also a public tea room and sales room. Students may secure employment in the tea-room and learn domestic science at the same time.

For particulars, write The Secretary, The Old Colony Union, Buzzards Bay, Massachusetts.

THE RIVER SCHOOL OF ARTS AND CRAFTS

Mira Burr Edson, Instructor.

The technical instruction given by the River School is of the best. Craftsmen who are specialists in their line and have produced excellent work in it are teachers. The methods are not arbitrary, they vary to suit the needs of each pupil and individual experiment is encouraged and sympathetically criticised. While young students may thus gain an insight into the work which cannot but prove valuable, for teachers or those who have acquired the rudiments, it can be of even greater benefit, by comparison with each other and with the best in the decorative design of the past and present.

The River School, beautifully situated on the Delaware where it is very broad, aims to give a free, vital, and constructive form of instruction which can develop the native ability and inventiveness of each student. Only original work is produced and the natural forms which may be personally observed about them furnish abundant material. It is claimed by The River School that each may speak his own thought in the language of art.

Address Mira Burr Edson, 3 W. 28th St., New York City.

THE RHODE ISLAND SCHOOL OF DESIGN

Providence, R. I. July 8 to August 10.

Courses offered this Summer are divided into ten groups:

1st, Theory of Design; 2nd, Design for the Industrial Arts; 3rd, Public School Drawing; 4th, Copper Work for Grammar and High Schools; 5th, Jewelry and Silversmithing; 6th, Bookbinding; 7th, Outdoor Drawing and Painting Class; 8th, Manual Arts for the Elementary Schools; 9th, Woodworking; 10th, Furniture and Cabinet Making.

These courses are intended primarily for teachers and supervisors, and art students who wish to strengthen their working knowledge of these subjects. A library containing 2,000 volumes on all subjects of the Industrial Arts, 3,800 photographs, 6,000 mounted reproductions and a museum with 1,400 examples of fifteenth and sixteenth century textiles, 2,000 pieces of Pottery, about 400 pieces of Jewelry and Silversmith's Work and the Pendleton Collections of nearly 200 pieces of Colonial Furniture, offer the students an opportunity not to be had elsewhere. Circular sent on application.

Address Augustus F. Rose, Director of Summer School.

SNELL SUMMER ART CLASS

June 29 to Sept. 8.

This quaint mediaeval city occupies a commanding position overlooking the beautiful valley of the Tauber. With such healthful and beautiful surroundings, and comfortable living accommodations, students here will be able to do their best work. Two lessons weekly and one general criticism for five weeks will be given to Painting. This Art Tour affords an opportunity to visit the Galleries of Paris, Cologne, Dresden, and to attend the Art Congress.

Address all inquiries to Maurice C. Boyd, 30 Clarendon Pl., Bloomfield, N. J.

THE APPLIED ARTS SUMMER SCHOOL

Lincoln Center, Chicago. July 8th to 27th.

Atkinson, Mentzer & Co. announce the continuation of the Applied Arts Summer School. The faculty is headed by Florence H. Fitch as Director. Among others are Ernest W. Watson, Georgia Everest, Ida J. Webster, Judson T. Webb. Teachers and Supervisors here have an opportunity to get the highest grade of instruction in Methods, Color, Pencil, Design, Interior Decoration, Elementary Construction Work, Bookbinding, Lettering, Block

SUMMER SCHOOLS

Printing, Stenciling, Mechanical Drawing, Pottery, Weaving, Basketry, Leather and Metal Work. An attractive feature will be evening lectures on the problems of Art, by Miss Wilhelmina Seegmiller, Edward F. Wurst, and Harold Haven Brown.

Chicago offers splendid opportunities for Summer School work. You will do well to choose this school. For further particulars address Atkinson, Mentzer & Co., 318 W. Washington St., Chicago, Ill.

THE NEW SCHOOL OF DESIGN SUMMER CLASSES

West Gloucester, Mass. June 15 to Sept. 15.

Instructors, Vesper Lincoln George, and Douglas John Connah.

The liveliest thing in art-educational Boston just now is the New School of Art for Men and Women, with studios at 209 Pleasant Street. It seems to be an open-all-times institution: its winter seesion closes June 15th, and its summer session opens the same day at West Gloucester! Well, anything is sure to go and grow with Vesper L. George and Douglas John Connah inside it. Address 144 Boylston St., Boston, Mass.

STUDIO OF DESIGN. South Bristol, Me.

Directors: Sarah Bryant Taylor, Design; Harriet Sartain, Water-color.

From July 8th to August 19th classes will be conducted two days each week in Design, Water-Color and out-door Sketching. This offers an ideal location for vacation work. The Directors aim to make the work done of special value to teachers. For further information address, Mrs. L. H. Taylor, 3804 Locust Street, Philadelphia, Pa.

SUMMER INSTITUTE OF MECHANIC AND HOUSEHOLD ARTS

Mount Hermon, Santa Cruz County, California.

Santa Cruz County is the wonderland of California. Why not combine pleasure with work during the summer vacation?

This excellent school offers work in twenty-five or more courses covering practically every feature of Mechanic and Household Arts. The purposes of the Institute are:—First: to prepare teachers and students in the Mechanic and Household Arts in exactly the sort of work they need. Second: To relate Art and Handicraft, combining the artistic and practical. Third: To provide Instructors of national reputation from both the East and West. Fourth: To lay especial stress upon experience, in the doing and making of everything.

Personally conducted week-end excursions to the most famous California scenes.

Send for beautifully illustrated catalog to James Edwin Addicott, 951 Magnolia Ave., Oakland, California.

SUMMER SCHOOL OF CERAMICS.

Dorothea Warren O'Hara. June 1 to July 31.

The school will have classes as well as private lessons in all branches of Overglaze Decoration. Attention will be given to a special form of Enameling which is entirely different from anything attempted before, being quaint, artistic and appropriate. Mrs. O'Hara comes from some of the best schools in Europe among them being The Royal College of Art, London; Herr Von Debschitz School, Munich; and others equally noted. Study New York and see, at the same time. Manhattan Beach and other seashore resorts are within thirty minutes from this studio.

Write: Mrs. Dorothea Warren O'Hara, 132 East 19th Street, New York City.

SUMMER SCHOOL OF FIGURE PAINTING

Bearsville in the Catskills, June 1 to November 1.

A Class for Figure Painting will be criticised by Dewing Woodward four times each week during the Summer. Living models will be used, usually draped. The grounds immediately surrounding the home of Miss Johnson and Miss Woodward afford a delightful place for this class.

For further information as to terms and board address: Miss Louise L. Johnson, Box 55, Bearsville, Ulster Co., New York.

SUMMER SCHOOL OF THE SOUTH, University of Tennessee.

Knoxville, Tenn. Eleventh Session-June 18 to July 26.

Full courses in Drawing, Arts and Crafts, Manual Training and practically all other subjects of interest to teachers, from the kindergarten through college. For further information, address Brown Ayres, President.

SUMMER SESSION OF THE STOUT INSTITUTE

Drawing-Manual Training-Trades. The Stout Institute offers fifty-six courses for special teachers and students of various forms of Industrial and Art Education. These courses are about equally divided under the following heads: General, Metal Working, Woodworking, Miscellaneous, Shop Work,

Domestic Art, Domestic Science, and Applied Science. Students may elect to take any two or three courses as far as the schedule of classes permits. With most of the regular faculty and eleven specialists from other institutions, this Institute will make the Summer Session of 1912 of unusual value.

The Bulletin will give you further information. Address Stout Institute, Menomonie, Wisconsin.

VALPARAISO UNIVERSITY MID-SUMMER TERM

Valparaiso, Indiana, June 25th-12 weeks.

Not everyone knows that this efficient University has 5521 students, 191 instructors, and 25 departments. The reason for this remarkable enrollment is that the Institution is constantly increasing its facilities, strengthening its courses of study and offering additional advantages without making the expense to the student any greater.

The teachers' department offers an excellent opportunity for Summer School work. The fortieth year of this school will open September 17th, 1912. The fourth term of the present year will open May 28th, 1912. This is one of the most remarkable Institutions in the country. We suggest that you become more familiar with its work. For catalog, address H. B. Brown, President, Valparaiso, Ind.

THE WINONA SUMMER SCHOOL

Roda E. Selleck announces the continuation this year of the Fine Arts School, opened the first of July and continued six weeks. The Department includes Outdoor Sketching, Normal Instruction at the College, Decorative Design, Blackboard Drawing for Sunday School work, Ceramic Painting, Pottery, Metal, Stenciling and Basketry, and Lace-Making.

Students may enter these classes, except the Normal at any time. For further direction, address Mr. Jonathan Regden, Winona College, Indiana.

CHARLES H. WOODBURY'S SUMMER SCHOOL

Ogunquit, Maine. July 9 to August 17.

Probably no man in the country has done more to improve the quality of pencil drawing from nature, than Charles Herbert Woodbury, whose famous summer school at Ogunquit, Maine, opens July 9th. For circular send to Miss Ketcham, 1010 Carnegie Hall, New York City.



Our equipment for the study of Design is unlimited.

The library, one of the finest school libraries, contains over 2,000 carefully selected volumes on all subjects of the Fine and Industrial Arts, 3,800 mounted photographs, and 1,200 mounted reproductions

The Museum contains a wealth of material for the students of design. 2,000 examples of Pottery, 1,400 examples of 15th and 16th century Textiles, 350 examples of Jewelry and Silversmithing, and 250 pieces of the finest Colonial Furniture in existence. This and much more is accessible to all Summer School students.

The most important subject in connection with the Industrial Arts is Design

Two courses are offered this year. One in Theory for those who wish a thorough understanding of the principles that underlie all Design, and one for those who wish to study design as applied to some particular branch of the Industrial Arts, whether jewelry, metal work, leather work, textile weaving or printing, pattern design in wall coverings, silks or prints.

Nine other courses are offered providing opportunities for teachers, supervisors, art students and others to take work in the Fine and Industrial Arts under the most favorable conditions.

Certificates are issued to students who satisfactorily complete a summer course.

Summer School of the Rhode Island School of Design, Providence, R.I.

Send for circular giving full information.

Address, AUGUSTUS F. ROSE, Director of the Summer School.

TEN DOLLAR LIBRARY

Recommended by HENRY TURNER BAILEY

CHOOSE THIS LIBRARY FOR YOUR

SCHOOL OR YOUR OWN STUDY

If you have one or more of these books you may substitute others of equal value from our regular School Arts Library list.

A COMPREHENSIVE ARTS AND CRAFTS LIBRARY FOR \$10.

Art Craft for Beginners	\$1.29	Furnishing a Modest Home	\$1.00
F. G. Sanford		F. H. Daniels	
Art Education for High School	s 1.25	Nature Drawing,	1.50
Prang Co.		Henry Turner Bailey	
Design in Theory & Practice	1.91	The Essentials of Lettering	1.00
E. A. Batchelder	0.00	French and Meiklejohn	
History of Art W Goodyear	2.80		\$10.75

Sent to any address, for a ten dollar bill, express prepaid.

SCHOOL ARTS PUBLISHING COMPANY

120 Boylston Street

Boston, Mass.

Mr. Alvin E. Dodd, Director of the North Bennett Street Industrial School, is also Director of Camp Wampanoag, a salt-water camp on Buzzard's Bay, Mass., where for five summers boys have had such a happy time that they have turned their faces homeward with reluctance. The camp has a record for five years without illness or accident. A card to 238 Grant Avenue, Newton Center, Mass., would bring an illustrated prospectus of twenty-four pages.

The Old Colony Union

Bourne, Cape Cod. Mass.

Free instruction given to our members in the Summer Classes.

Ten lessons in each course.

- 1 Design 4 Hand Loom Weaving 7 Rug Making 2 Woodworking 5 Reti Celli 8 Lace Making
- 3 Basketry 6 Embroidery 9 Crochet

The Club house contains a Reading and Writing Room for members, a public Tea Room and Salesroom. Students may secure employment in the Tea Room and learn domestic science. Membership, \$5.00. Annual dues, \$2.50. For further information apply to the Secretary, M. T. GARLAHD, BUZZArds Bay, Mass.

THE NEW SCHOOL OF DESIGN :: West Gloucester, Mass.



Summer Term, June 15 to September 15

Practical Classes in Landscape and Figure work out-of-doors. Studio Classes in Portraiture, Illustration, Book Cover and Commercial Designing, Furniture, Wall Paper and Textiles; Interior Decorating and Mural Painting.

Instructors: Vesper Lincoln George, Head instructor of design, Massachusetts Normal Art School, former Instructor Lowell Textile School.

Douglas John Connah, ten years head of Wm. M. Chase (New York) School of Art. Send for Prospectus to 144 Boylston Street, Boston, Mass.

The honor of opening the Fourth International Congress for the Promotion of Art Education, at Dresden next August, has been accorded to the United States. The first speaker is to be Henry Turner Bailey, Editor of The School Arts Book, who is to give an illustrated lecture on the topic assigned him by the International Committee, Artistic Education for the People. The second address, Art Training in the Universities, also illustrated with the lantern, will be by Mr. John S. Ankeney, Jr., of the University of Missouri.

The last number of *Praxis* (B. G. Teubner, Leipsic) is devoted to needlecraft. It contains ten plates of admirable work.

The Handicraft Guild of Minneapolis School of Design -- Handicraft and Normal Art

"Practical Courses in Art by Trained Craftsmen." Fall Term Begins September 18, 1912. MAURICE IRWIN FLAGG, Director.

Address FLORENCE WALES, Sec'y
89 Tenth St., South,
Minneapolis, Minn.

NEW NORMAL ART COURSE

BONNIE E. SNOW, Director

HUGO B. FROEHLICH, Advanced Design and Arts and Crafts

THE New York School of Fine and Applied Art has pleasure in announcing that Bonnie E. Snow, formerly Supervisor of Drawing in the Public Schools of Minneapolis, and widely known as an Art editor, has been elected Director of the Normal Department of the School, and will give courses in Normal Art, and Methods of Supervision the coming year.

Teachers and Supervisors who are looking forward to one or two years' study in New York City will find Miss Snow's work of immediate help

to them in their work.

Hugo B. Froehlich, for several years Instructor of Design in Pratt Institute, Brooklyn, and recognized as a lecturer and Art editor, will have charge of the course in Advanced Design and the work in Arts and Crafts. For full information in regard to the courses offered, address

SUSAN F. BISSELL, Secretary

2237 Broadway, New York City

Freehand Mechanical Drawing is now considered quite as important as instrumental drawing. Mechanical Drawing teachers and experts are turning more and more to the use of the freehand sketch. Cross-ruled nets render freehand mechanical drawing easy and accurate. This has created a demand for cross-ruled Drawing paper of different sized squares. These papers enable pupils to make working sketches to scale without the trouble of using a ruler or other implement. One tool less means one exercise more in the all too brief lesson period. We have just put on the market several new devices. Drawing-toscale Paper, Isometric Paper. (See advertisement.)

CHICAGO SCHOOL of APPLIED and NORMAL ART

EMMA M. CHURCH, Director.

SUMMER SCHOOL, JULY 29TH TO AUGUST 23RD, 1912

The NORMAL ART DEPARTMENT offers all phases of school art and handicraft work, including methods of presentation in 'the 'various' grades and high schools.

The REGULAR ART DEPARTMENT offers drawing and sketching from the nude and costumed model; the elementary principles of design and composition, also the more advanced principles and their application to hand made and machine made things.

This School is qualified under the statutes of the State of Illinois to confer diplomas and degrees, and is on the list of accredited schools of the Boards of Education in Chicago and New York City.

A certificate of work will be issued to all who desire it, and those taking work in the summer Regular Art Department may have work accredited toward our two-year diploma course or toward our four-year degree.

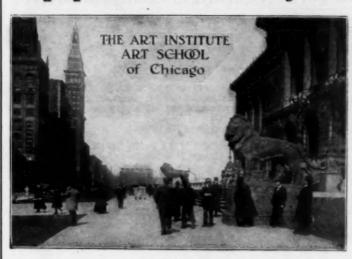
Address all inquiries to the Secretary of the school.

606 S. MICHIGAN AVE.,

Telephone-Harrison 6532.

CHICAGO, ILLINOIS

The Art Institute Art School of Chicago Summer School



Students may enter at any time. All departments Art taught. Course specially planned for teachers begins July 1st. No art student ought to select his school until he has seen the fine, illustrated Booklet of the most comprehensive and best equipped art school. Sent Free.

Address, HALPH HOLMES Dept. O.

One of the most attractive summer school circulars yet is that of the Rhode Island Summer School of Design, Augustus F. Rose, Director. The illustrations combine conditions and results into an effective page decoration.

Anyone interested in promoting public art education outside the schoolroom should get into touch with Ars. M. F. Johnston, President of the Art Association of Richmond, Indiana, who selected and arranged the Third Indiana Circuit Exhibition of Paintings by American Artists. The circuit consists of Muncie, Lafayette, Terre Haute, Bloomington, Vincennes, Indianapolis, Richmond, and Anderson, Indiana; Charlestown, Illinois; and Louisville, Kentucky.

CALIFORNIA SCHONS ARTS CRAFTS & G

AN EFFICIENT, THOROUGH AND PRACTICAL ART SCHOOL

SIXTH ANNUAL SUMMER SESSION JUNE 24-AUGUST 2, 1912

INDUSTRIAL, NORMAL, AND FINE ARTS CLASSES

for beginners as well as for advanced students

COMPETENT INSTRUCTORS FULL EQUIPMENT IDEAL CLIMATE
A combination of conditions insuring best results
Write for Illustrated Catalog.
FREDERICK H. MEYER, Director

The New York School of Fine and Applied Art

INCORPORATED UNDER THE REGENTS

SUC. TO CHASE SCHOOL

Summer Session 1912.

Boothbay Harbor, Me.

Six weeks' daily instruction in Color and Design, Interior Decoration, Costume Illustration, Commercial Advertising, Drawing and Painting in affiliation with Boothbay Art Colony.

July and August.

Points count on diploma.

New York City Susan F. Bissell, Secretary

2237 Broadway Frank Alvah Parsons, President

HOW ABOUT THE "CUBISTS"?

"The Egyptians used conventionalized forms owing to their exaggerated religious beliefs in the existence of nature."

An Art Student.

Prof. Walter Sargent, of Chicago University, is devoting the spring months to painting in the vicinity of his home, Gleamwood, North Scituate, Mass.

The National Society of Craftsmen has inaugurated a prize competition, offering fifty dollars for a design for a watch-case. The competition is open to all. If you are interested write to 119 East 19th St., New York City, for details.

COLLEGE OF FINE ARTS

University of Southern California

Summer Classes. Normal Art Teacher's Course. Drawing, Painting and all Art Crafts. Circular on Request.

201 S. AVENUE 66

LOS ANGELES, CAL.

Dewing Woodward School of Figure Painting

In the Open. In the Catskills among the Pines. Four Criticisms Weekly. Draped model will pose daily, occasionally the nude will be studied. Board may be had in the farmhouses from five dollars. For terms, etc., write to MISS LOUISE JOHNSON, Box 55, Bearsville, Ulster County, New York.

Art School of the JOHN HERRON ART INSTITUTE

Summer School, June 10-August 31, 1912. Drawing, Painting, Modeling, Applied Design, Outdoor Sketching under William Forsyth. Six weeks course for Public School Teachers. July 8 to August 17. Certificates for work. Terms moderate. Address Dept. D, William Coughlen, Acting Director. Winter term of 12th year opens Sept. 30, 1912.

THE MARYLAND INSTITUTE for the promotion of the MECHANIC ARTS,

will require for the executive head of its Schools of Industrial Fine and Applied Art, an experienced and capable principal. Applications may be made giving full particulars to

JOHN M. CARTER, President, 222 St. Paul St., BALTIMORE, MD.

NON-RESIDENT COURSES IN ART INSTRUCTION

HENRY TURNER BAILEY, Director

These Courses have been established by The Prang Company to meet the needs of those who desire to study for recognition or credit in some Art school, and who cannot, for some reason, take residence work for more than one year. The Courses are conducted in the New York School of Fine and Applied Art (Frank A. Parsons, Director), which gives credit for work done. One year of non-resident work and one year of resident work secures two-years' diploma. Strong Courses under inspiring teachers and affiliation with a large New York Art School offer unusual opportunities.

For announcement of Courses, address

SUSAN F. BISSELL. Registrar

2237 Broadway, New York.

The annual convention of the American Federation of Arts will be held in Washington May 9, 10, and 11. This makes it possible for supervisors who can secure leave of absence to attend the three most important art-educational meetings of the year: the Western Drawing and Manual Training Association the first week in May, the Federation meeting the second week, and the meetings of the Eastern Association the third week. The Federation presents a rich program arranged under three heads: Reports of officers and committees, educational work, and civic art.

MARTHA'S VINEYARD SCHOOL OF ART - Vineyard Haven, Mass.

ARTHUR R. FREEDLANDER, Instructor EIGHTH SEASON, June 26th-September 11th Classes in Landscape, Marine, Figure Painting and Portraiture

Special Course for Students of Architecture-to Develop Facility in the Use of Water Color and Washes. Class for Children under Miss Helen Jackson. For Prospectus address

A. R. FREEDLANDER.

80 West 40th Street, New York

SUMMER SESSION of

STOUT INSTITUTE

MENOMONIE WISCONSIN

Seventh Annual Summer Session, July 29-Aug. 30, 1912

Thirty-five courses in Manual Training. Twenty-one courses in Domestic Economy. Of these eighteen may be regarded as vocational courses. First class accommodations in dormitories for women. For illustrated catalog giving details of all courses, address

L. D. Harvey, President Stout Institute.

CHASE ART CLASS IN BELGIUM SEVENTH SEASON IN EUROPE

The class will be located in the picturesque old city of Bruges, from which place occavisits will be made with Mr. Chase to the Art Galleries of Bruges and Antwerp. MEM SHIP LIMITED—EXPENSES MODERATE. For further particulars address MEMBER-

C. P. TOWNSLEY, Director, 180 Claremont Ave., New York City

Pratt Institute Art School

Brooklyn,

New York

Classes in Applied Design, Interior Decoration, Textile and Furniture Design, Jewelry, Silversmithing, Life, Portrait, Pictorial, Costume and Commercial, Illustration, Composition, Modeling, Oil and Water Color Painting. Two- and three-year courses in Architecture. Two-year courses in Normal Art and Manual Training. 30 Rooms; 35 Instructors; 25th Year.

WALTER SCOTT PERRY, Director

STUDENTS CAN QUALIFY TO TEACH MANUAL TRAINING OR DOMESTIC SCIENCE

IN ONE SCHOOL YEAR

Teaching special branches of public school work is a field that offers greater opportunities and larger salaries than the usual grade work.

This school is devoted exclusively to the teaching of the following: Manual Training, Domestic Science, Domestic Art, Drawing, Physical Training, Music. A year's course will qualify you. We assist our graduates to secure good paying positions. Write for further information and new catalogue. Address THE SECRETARY.

THOMAS NORMAL TRAINING SCHOOL

2995 North Grand Boulevard, Detroit, Mich.

The surprisingly beautiful series of 195 photographs of Colonial architecture, by Mr. Frank Cousins of Salem, Mass., has become the property of Pratt Institute. These photographs constitute a record of the architecture in the northern part of our country which will be of ever-increasing value to students.

One of the best equipped summer schools on the Pacific Coast is that under the direction of Mr. F. H. Meyer of Berkeley, Cal. The entire building, formerly the Commercial High School, has been completely remodeled and refurnished to administer to the best advantage the courses in arts and crafts.

CHARLES H. WOODBURY'S OGUNOUIT SUMMER SCHOOL OF DRAWING AND PAINTING

July 9-August 17. Painting in Oil and Water Color. Course in Pencil Drawing especially adapted to teachers. For information apply to MISS SUSAN M. KETCHAM, Secretary, 1010 Carnegie Hall, New York, or CHARLES H. WOODBURY, Ogunquit, Maine.

Summer Institute of Mechanic and Household Arts

Mount Hermon, Santa Cruz County, California

WHY not combine pleasure with work during the summer vacation? ATTRACTIONS:—
Wheautiful parks, trees, and streams; tent life; pure mountain air and water; excellent table board; cool weather; fishing; tennis; boating and bathing; all the pleasures of the mountains and only twenty minutes from Santa Crus Beach and a little over two hours from San Francisco. Week end excursions to the most famous scenes of the Pacific Coast.

Instructors of National reputation from the East with strong Western talent will offer courses in all lines of correlated art and handwork, including drawing, painting, applied design, hammered brass and copper, jewelleyr, jewel correlated handwork for primary grades, basketry, woodworking, clay modeling and pottery, Domestic Science and Domestic Arts.

Send for beautifully illustrated catalog to JAMES EDWIN ADDICOTT, B. S., A. M., Director of Education for Mount Hermon Association, 951 MAG-NOLIA STREET, OAKLAND, CALIFORNIA.

THE SCHOOL OF INDUSTRIAL ARTS

TRENTON, NEW JERSEY

This school is so generously supported by the State of New Jersey and the City of Trenton that the tuition is practically free—twelve dollars per year.

For illustrated circular address Frank F. Frederick, Director